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ABSTRACT

This document consists of four separate handouts all related to the appraisal of audiovisual (AV) materials: "How to Work with an Appraiser of AV Media: A Convenient Check List for Clients and Their Advisors," helps a client prepare for an appraisal, explaining what is necessary before the appraisal, the appraisal process and its costs, the kind of research an appraiser may do, and ways audiovisual materials can be valued; (2) "Glossary of Technical Terminology: A-B-C Guide to Critical and Analytical Nomenclature Used in the Appraisal of A/V Media Assets" defines terms commonly used in the financial appraisal of audiovisual media, including a variety of aural and visual recorded properties, with their related rights and materials; (3) "Reference Citations Used in A/V Media Appraisal" is a bibliography of 216 sources relating to appraisal; (4) "Media Appraisal Consultants MAC Selected A/V Appraisal Matters: Case Summary Report--Confidential" lists some of the types of appraisals that have been done, demonstrating the value of appraisal in setting the value of donation and sales, and property involved in litigation. (SLD)

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HOW TO WORK WITH AN APPRAISER OF AV MEDIA
A Convenient Check List for Clients and Their Advisors

Prepared By Dr Steve Johnson

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CLIENT PREPARATION

- ☐ Assemble and organize relevant materials before our first meeting or telephone consultation to save considerable effort and delay. From the beginning, I should be aware of and have access to everything that remotely bears on the media appraised.
- ☐ I need access to originals or copies of media and documents stored in a remote location.
- ☐ Following our initial review of materials, I may ask for additional material.
- ☐ Dates and other facts may need to be confirmed or apparently conflicting details or inferences may require interpretation.
- ☐ Your timely response, especially when the information is unavailable, avoids delays.
- ☐ You are responsible for a prompt and thorough review of the *Draft Appraisal Report*. Deciding to skip or only to skim the *Draft Appraisal Report* may cause serious errors of fact and interpretation to correct later.

PRELIMINARY APPRAISAL SURVEY SERVICE

- ☐ If you are unaware of the potential value of an audiovisual collection, you may be reluctant to invest in a full appraisal. I offer a *preliminary appraisal survey*, based on a brief survey of the media. The preliminary appraisal suggests a range of potential appraisal values. It is a quasi-appraisal, following many steps in a *bona fide* appraisal: Initiation, engagement, research, and reporting.
- ☐ The primary difference is that the preliminary appraisal survey is a feasibility study used by you to decide whether to initiate an actual appraisal. It represents an appraisal-in-progress, since the work completed for the survey also can be used in a subsequent appraisal.
- ☐ Another difference is that I usually charge a one-time flat fee for a *preliminary appraisal survey*, the total cost of which reduces the cost of a subsequent appraisal.
- ☐ A preliminary appraisal survey is also often useful to establish insurance coverage premiums.

PLANNING AND SCHEDULING THE APPRAISAL

- ☐ Prepare to work with me more closely than you would with a real estate, antique, or jewelry appraiser. It is important that you and I have a firm plan and careful schedule for completing the work. If you understand and accept the responsibility and the deadlines, the *Final Appraisal Report* will be more reliable and can be finished on schedule.
- ☐ Schedules are important because considerable periods of time may be required, even when appraising only a single film or photograph. I may discover facts, issues, and questions that must be resolved to establish the property's highest value. Locating and securing documents and confirming facts can take time and must be included in the plan.

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HOW TO WORK WITH AN APPRAISER OF AV MEDIA
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☐ If you intend to use the media for a charitable contribution tax deduction, I need to know the exact date anticipated for filing the IRS return. This becomes the deadline for completion of the appraisal and the appraisal report document.

☐ If other appraisals exist or will be completed, I need to know the details and understand the other appraisal efforts and goals.

☐ You may not need the *Final Appraisal Report* by a specific date. If so, I should be informed. Giving me a flexible schedule may reduce the ultimate total cost of the appraisal.

THE AV MEDIA APPRAISAL PROCESS

☐ A media appraisal project has several basic steps. Each step includes a specific task and documents. Following project initiation, you and I sign a letter of engagement. I conduct research regarding all aspects of the audiovisual media. I select the most appropriate approach to monetary valuation and prepares a draft appraisal report document. Finally, I prepare and submit a final certified, signed, and dated appraisal report document.

INITIATION

☐ An appraisal usually starts with a telephone call, a letter of inquiry, or my client questionnaire that you complete and return to me. This stage identifies the material to be appraised, the goals of the appraisal, and completion deadlines. I may ask you to complete a brief questionnaire. I review your schedule and decide if your objectives can be met. If so, the process continues to the next phase.

☐ If not, I may send a *Letter of Declination* to you.

LETTER OF ENGAGEMENT

☐ Following the initial interview, I prepare a *Draft Letter of Engagement* and send it to you for review and approval. If further considerations arise, I send a *Revised Letter of Engagement* to identify additional tasks. You should authorize work on an appraisal only after signing a *Letter of Engagement*.

☐ If the media property to be appraised is extensive or presents special problems in other regards, it is often wise to segment the materials into blocks or modules. Priorities, schedules, and fees can be established block-by-block as the work proceeds.

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RESEARCH

☐ The research stage is the activity most people expect of an appraisal. This expectation is accurate as far as it goes. You must participate fully in the appraisal, even if you have no experience with media.

☐ A further complicating factor must be considered. The appraisal of audiovisual media requires me to take a multi-disciplinary approach to the material. I am familiar with many diverse fields of artistic and commercial endeavor. Specialists in many fields may contribute, including such diverse craftspeople as writers, photographers, costumers, sound recordists, preservationists, film chemists, and marketing staff. This factor increases the time spent on an appraisal.

☐ I also may have to consider many similar forms of media in a single project. For example, photography commonly exists as negatives, transparencies, or prints. However, photographs can also be printed on jewelry, clothing, and other chemically sensitized material or objects. Each of these may be produced at different times and locations. They may be created by different individuals using various development, printing, and mounting processes. Sound recordings involve several creative and technical fields in their commercial and artistic development and recording. This complexity increases the time required for an appraisal.

☐ Another problem involves locating some or all the materials and documentation. Materials may be stored in a commercial studio, bank vaults, attorney's office, laboratory warehouse, or even your home. You must inform me of the exact location of materials and arrange for me to have access to them. This may be as simple as scheduling visits to your home or as complex as sending formal letters of authorization to custodians.

☐ It may be necessary to ship some or all the materials to me for cataloging and evaluation.

☐ What about protecting the audiovisual media from damage and loss before assigning it to me? You can postpone restoration or remounting until consulting me. This helps to insure quality and proof of value often inadvertently destroyed in such processes. My ultimate goal and that of a conservator may be similar, but the appraisal process can be hampered by premature or inappropriate preservation and conservation techniques.

☐ For instance, a signature or identification stamp on the back of a photograph can be destroyed or hidden by reframing to museum and archival preservation standards.

☐ Subtle details, such as type of adhesive or mounting board, are useless to me when obliterated by restoration work.

☐ You, or someone knowledgeable about the media, must assemble and deliver all available documentary evidence, in any form, concerning the materials to be appraised.

☐ Another important task is a thorough search for existing lists and bibliographies concerning the media asset. I may perform part or all of this preliminary function but I will need help from you in locating the materials. These may include biographical

information about the life, times, and work of the creator, collector, or other significant contributors to the media.

- [ ] It is important to identify any evidence of ownership, including bills of sale, paid invoices, or copyright registration certificates. If anyone ever registered the copyright, but the copyright certificates cannot be found, order new certificates from the U.S. Copyright Office. If it is unclear whether anyone registered the works, a copyright specialist conducts a copyright search.
- [ ] Often, related materials will be scattered, incomplete, disorganized, or nearly forgotten. Yet they can represent vital evidence upon which I can establish and justify the property's monetary value. You must make the necessary effort to provide this evidence, which is vital to your self interest. My tasks in this research phase are many and time consuming, extending over a long period, depending on the scope and complexity of the materials to be appraised.
- [ ] One of my first tasks is to scrutinize the physical details of the materials. I assess and report damage in the physical condition of negatives, master recordings, and prints.
- [ ] I inventory the original and duplicate materials. This is not a mere listing, but a critical catalog/data base used for analysis of value characteristics.
- [ ] I identify the processes used and the degree of preservation of the materials. I document the number, manufacturer, and physical condition of distribution copies, dubs, or prints. These factors are important considerations in determining the monetary worth of audiovisual media.

SELECTING AN APPROACH TO VALUATION

- [ ] One of my major professional tasks is selecting an approach to valuing audiovisual media property. Usually, one of these three approaches is the obvious choice to use in valuing a particular media property or collection. It is important that I fully understand your appraisal goals.
- [ ] While reviewing and analyzing the collection, I also consider the best approach for valuation. After choosing the valuation approach, I conduct research. I consult proprietary data bases, academic sources, and occasionally the opinion of experts in various related specialties.

THE COST APPROACH

- [ ] The cost of reproducing the items appraised. If the item deals with subjects that no longer exist, this approach may be appropriate. I also use this approach with materials that would be very costly to reproduce and to restore. An example is footage from a major musical film made in a remote location by special arrangement with a foreign government.

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THE MARKET APPROACH

☐ Values of comparable items of audiovisual media now available in the marketplace. To use this method, the value of today's replacement cost of equivalent or, identical property is a basis for valuation. This method of valuation is particularly complex because market value depends on changing conditions, opinions, and seasons. For example, photographs that are in very high demand often command high auction and gallery prices. Similar photographs may be available in limited quantities and only very occasionally offered on the auction block to intense market interest.

THE INCOME APPROACH

☐ Future revenues the media can produce. In applying this method, I consider the subject property as an investment entity. Certain classes of audiovisual property have potential earning power that can be forecast. Producers often create media to produce revenue from the sale, rental, and lease of copies.

DRAFT APPRAISAL REPORT

☐ This document presents the first assessment of financial value to you. This is a preliminary document. It is a different document from the *Final Appraisal Report* or the *Appraisal Summary*. The *Draft Appraisal Report* identifies all the materials in the collection and usually assigns a monetary value to the major items in the collection. I may consider lesser valued items in groups of similar items. In certain cases, the value of an item may have to be estimated as a dollar range with both low and high values. In such cases, I usually give reasons for the choice of values. I transmit the *Draft Appraisal Report* to you for review and comment on such matters as completeness and factual correctness.

☐ You do not comment on the monetary values presented. This stage of the appraisal process sometimes leads to misunderstandings. It is I, not you, who attest to the monetary value of an audiovisual asset.

☐ There are several sound reasons for sending the *Draft Appraisal Report* to you.

☐ You are eager to learn the approximate value of the materials. The *Draft Appraisal Report* gives you a preliminary estimate of its value. Only appraisers establish value.

☐ You should review the *Draft Appraisal Report* carefully to catch misstatements of facts or unsound estimates. After reading the report, you may suggest additional information or documentation. This is a common occurrence, since media involve complex artistic/commercial aspects that impact my final valuation.

☐ Sometimes, this report also helps to identify additional audiovisual assets.

HOW TO WORK WITH AN APPRAISER OF AV MEDIA
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☐ You should not overlook or fail to understand this report. There are many valid reasons for me to transmit the *Draft Appraisal Report* to you for careful scrutiny.

FINAL APPRAISAL REPORT

☐ After making all changes and corrections of fact and interpretation, I prepare and transmit the *Final Appraisal Report*. The appraisal report document is a complete, detailed accounting of the items appraised. I also describe the resources and procedures used in applying the facts to the appraisal. In addition, the report documents the itemized and aggregate values for the items appraised. The scope, contents, organization, detail, and length of each *Final Appraisal Report* is unique. Each depends on the collection of items, the valuation method, the purpose of the appraisal, and the extent and quality of supporting documents.

INVENTORY

☐ I prepare a comprehensive, detailed description of the content of every segment to which a value will be assigned. For a film, for example, this includes a list of each film sequence with running times. It also includes a production history and a quality report on the media. The inventory also describes the condition of each negative, master, or copy of a film or other recording.

BIOGRAPHY

☐ I write a biographical account of you, the creator, or the owner, bearing on the origin of the appraised property. It includes data about special knowledge, talent, popularity, training, experience, and professional standing.

MERITS

☐ I summarize awards and reviews of media publicly screened, performed, published, exhibited, or distributed. It includes lists of prizes, festival screenings, and exhibitions. It may provide estimated cumulative audience statistics and citations to or copies of critical reviews of the audiovisual media.

EVIDENCE LOG

☐ I log documents that I examined in relation to the media. Typical items included in evidence logs for motion pictures, video productions, or photography are bills, correspondence, production schedules, copyright registration certificates, on-location photographs, and sound recordings. It may include an account of royalty income balanced against expenses.

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PHYSICAL INSPECTION

☐ I itemize and describe the media from a physical point of view. I state the conditions of the examination. I also describe the conditions of related materials and documents. Typically, I personally inspect each individual item of physical property.

SELECTION OF A VALUATION APPROACH

☐ I describe and justify the chosen appraisal approach. Ordinarily, one approach is the obvious choice. In special cases, I may discuss values resulting from more than one method.

KEY FACTORS

☐ I identify and justify the key factors that bear on the audiovisual media property's value. These could include unique or rare coverage of significant topics; the work of a noted filmmaker, photographer, or artist; treatment of notable persons, places, and events; and historic or ethnographic documentation.

RESOURCE LOG

☐ I list the resources I consulted in making the valuation. They may include comparable audiovisual media, price lists and catalogs, documents, and a list of consultants who assisted in the appraisal.

REASONING

☐ I report the specific line of reasoning I used to arrive at the valuation. This explains the judgments of critical factors, supporting evidence, external data, and expert opinion I used to arrive at estimates. This description frequently shows the range or variability of value estimates made. It can justify the value assigned.

APPRAISED VALUE

☐ I assign an itemized monetary value for each item. The appraisal report gives a separate total value for the aggregated collection as a whole when appraising several items. This may be a greater value than the calculated total of individual items valued singly or in groups. The value is ordinarily in U.S. dollars.

MY QUALIFICATIONS

☐ I present my qualifications, including education, professional training, professional media experience, and any other considerations specific to the appraisal. This includes professional membership in bona fide professional appraisal associations. It may list typical recent appraisals made and projects completed, excluding names and other details to assure confidentiality.

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CERTIFICATION

☐ I sign a certificate to attest to the information in the report. It includes the valuation and my statement of no conflict of interest, as well as many points included in the *Letter of Engagement*.

LETTER OF DISENGAGEMENT

☐ Following the conclusion of the appraisal, I write a *Letter of Disengagement* to you. This also may be the *Cover/Transmittal Letter* that accompanies the *Final Appraisal Report Document*.

THE APPRAISAL PROCESS

☐ The apparently mysterious appraisal process is a pragmatic, organized, professional activity that determines a monetary value for the appraised media. I choose an appraisal method that best meets the needs of the project. I depend on an effective working relationship with you. Appraising audiovisual media is often more complex than appraising other types of property. Each media appraisal project has several basic steps, each of which includes a specific appraisal task and documents. These stages include initiation, research, selecting an approach to valuation, and the draft and final appraisal reports.

FEES

☐ I am an experienced professional.
☐ I am not a commissioned sales representative.
☐ Two factors determine the value of my service to you:
1) Specialized knowledge and experience you do not possess, particularly regarding the value characteristics of the media property under appraisal; and
2) An informed opinion that you, the Internal Revenue Service, and other interested parties can accept with trust and confidence.

DONATION

☐ If you donate assets to a charity for a tax deduction, my fee cannot be based on the value of the gift. Professional appraisal standards, sound business sense, and Internal Revenue Service regulations all argue against this practice. The Internal Revenue Service prohibits such a basis for setting the fees for appraisals. The IRS requires an *Appraisal Summary*

where you or I, or both, attest to the basis of fee setting. I can never base fees on the amount of the appraised value allowed as an IRS deduction.

TOTAL CHARGES FOR TIME PLUS EXPENSES

[ ] Like most professionals, I charge for time spent, plus direct and overhead costs. My cumulative knowledge, experience, and skills, plus prevailing rates for comparable services, determine the rate set. I typically quote an appraisal fee based on an hourly rate or a total charge. I usually compute an hourly rate for an estimate of hours required to appraise your property. The total charge is my estimate of the time and effort required to complete the entire appraisal project.

FACTORS THAT INFLUENCE APPRAISAL FEES

[ ] When an appraisal includes many items, I can allocate certain costs over a broader base and quote a lower rate.
[ ] If you require me to meet a tight deadline, I may quote a premium rate.
[ ] I generally exclude direct and indirect costs associated with the appraisal. I bill these costs directly to you according to terms of the *Letter of Engagement*.
[ ] Appraisals frequently extend over several weeks or months and I may bill you twice-monthly or with interim documents, such as a *Draft Appraisal Report Document*. Billing terms, including provisions for partial prepayment for services and for retainer fees, must be clearly identified in the *Letter of Engagement*. I submit a written fee estimate as a part of the *Draft Letter of Engagement*.
[ ] Assembling and organizing relevant material before beginning to work with me provides several advantages. It saves time for both you and me and may reduce my total charges.
[ ] Maintaining flexibility in scheduling can assure thoroughness and reduce cost.

END OF CHECK LIST

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GLOSSARY OF TECHNICAL TERMINOLOGY
A-B-C Guide to
Critical and Analytical Nomenclature
used in the
APPRAISAL OF A/V MEDIA ASSETS

Prepared by Dr Steve Johnson

This Master Glossary presents terms commonly used in the financial appraisal of audiovisual media, which includes a wide variety of aural and visual recorded properties, their related rights and materials. Terms derive from the sometimes overlapping fields of:

appraisal	***communication***	***audiovisual media***	***technology***	***video***	***broadcasting***
television	***radio***	***audio recording***	***motion pictures***	***archives***	***library science***
photography	***lab technology***	***information science***	***literature***	***animation***	***museums***

Numerous terms and expressions are slang and are included because they are or were in daily use and are considered standard terms. The author is indebted to countless experts for their suggestions, conversations, and correspondence regarding this Glossary, which is under continuous revision.

"A Glossary, so long as it does not seek, and is not permitted, to replace the original universe it describes, has value in that it can clarify deep-hidden historical obscurities and draw together facts whose relation is easily overlooked, thus aiding the wanderer in that universe in the quest for its particular Truth." (Robert Foster in **A GUIDE TO MOTHER EARTH**)

A

A & B ROLLS. When a processing laboratory arranges film for duplication, two or more matching rolls of film have alternate scenes intercut with opaque leaders in such a way that, from a common starting point, Roll "A" presents picture to the duplicate being printed, where Roll "B" presents opaque leader, and vice-versa. When printed, images on the two rolls combine to produce a single roll of picture. Each roll of film is of equal length and can be either negative or positive. This arrangement also permits double or multiple exposures in printing, to obtain title or picture superimpositions and other optical effects, fades and dissolves from one scene to another, and "checkerboarding" to eliminate film splices visible on the screen. A third roll is called "C" roll, etc. In television news production, the "B" roll is composed of cutaway shots, silent or with natural sound, recorded after the main interview or master scene, to be inserted into a broadcast report, usually over the continuing audio of the master scene.

A WIND. Holding a roll of 16mm films (or any single-perf film) so the film leaves the roll from the top and toward the right with the perforations along the edge toward the person holding the roll.

ABRASIONS. Short occasional scratches that run either vertically or horizontally on either side/surface of film, caused by dust, dirt, or other surface contaminants trapped between layers of reel film, improper film handling, and dirty projectors. See also **SCRATCHES**

ACADEMY LEADER. Non-projected (but projectable) identification/timing/cuing film leader designed to specifications of the American Academy of Motion Picture Arts & Sciences. Placed at the head end of a print reel to countdown one foot per second, based on 16 frames per second of silent film production. Replaced by **UNIVERSAL LEADER** for sound film. See also **UNIVERSAL LEADER**

ACADEMY RATIO. The standardized shape of the film frame established by the Academy of Motion Picture Arts and Sciences. In the original 1930 ratio, the frame was 1-1/2 times as wide as it was high (1:1.33). The width was subsequently changed to 1.85 times the height (1:1.85). Also called the aspect ratio.

ACCESS POINT. A name, term, code, etc., under which a bibliographic or mediagraphic record may be searched and identified in a catalog or inventory. See also **HEADING**

ACETATE BASE. Film base material in general use since about 1951. A binder holds the film base to the emulsion, which incorporates the image. Unlike nitrate base, used widely before 1951, acetate base does not burn rapidly and is not considered a fire hazard. Some varieties of supporting bases containing cellulose acetate esters, such as diacetate, present special preservation problems, although they are not flammable. Sometimes called Safety Film.

ACETONE. Organic liquid chemical used to clean film splicing equipment and in the manufacture of film splicing cement.

ACTION. Movement of the subject within the camera field of view.

ACTUALITY FOOTAGE. Depicts real life or actual events.

ADO. Ampex Digital Optics. Trademark for an electronic device that generates computerized video effects and distortions.

ADDED ENTRY. An entry, in addition to the original release title, by which an item is represented in a catalog or inventory, e.g. production company name, director name, cast names, variant titles, etc.

ADJUSTABLE CAMERA. Camera with manually adjustable distance settings, lens opening, and/or shutter speeds.

ADJUSTABLE FOCUS LENS. Lens with adjustable distance settings.

ADJUSTABLE LENS HOLDER. Projector lens holder made necessary by use of sound on film motion pictures to allow instant changing of lenses focused for sound and silent prints.

AGFACOLOR. Color process originally developed in Germany in the 1930s that employs a single strip of film with three emulsion layers. Each layer corresponds to a primary color. Anscocolor was derived from this process and was introduced into the U.S. after World War II.

AIRCHECK. Videotape or audiotape copy of a program, recorded off the air as it was broadcast.

ALTERNATIVE TITLE. The second part of a title proper that consists of two parts, each of which is a title; the parts are joined by the word or or its equivalent, e.g., *The Applesauce Adventure, or, Who Mixed Pedro's Drink?* (The alternative title is, *Who Mixed Pedro's Drink*?)

ALL RIGHTS. A form of rights often confused with work for hire. Identical to a buy-out, this term applies when a client buys all rights or claim to ownership of copyright forever, usually for a lump sum payment. This entitles the buyer to unlimited, exclusive use and usually with no further compensation to the creator. Unlike work for hire, the transfer of the copyright is not permanent, since the maximum run of a copyright is limited to a specific number of years.

AMPLIFIER. An electronic device that provides sufficient power to drive speakers and increase the intensity or volume of audio signals.

ANAMORPHIC. A film image horizontally compressed by special lenses to fit the width of a standard Academy ratio film frame, then expanded during projection to its normal width and appearance on the screen. The vertical axis of the image is not distorted. Numerous anamorphic systems of cinematography were developed with names like Cinemascope (developed by 20th Century Fox in 1953), SuperScope, and Panavision. The Anamorphic lens has different magnifications in the horizontal and vertical dimensions of the image. Motion picture projector lenses can spread the image horizontally to provide a wide screen image with aspect ratios that vary from 2:1 to 2.55:1, as defined by Style B of ANSI document PH22.195.

ANGLE OF VIEW. Portion of a scene that is covered through a camera lens. Width of this wedge-shaped portion is determined by the focal length of the lens. A wide angle lens has a short focal length. It includes a wider angle of view and more of a scene. Less of a scene is covered with a normal focal length or telephone lens with long focal length.

ANIMATION. Cel animation consists of a sequence of images of a character rendered on paper, transferred to cels, placed over a background, photographed, and projected at the rate of twenty-four frames per second to create the illusion of motion. Each cel is usually photographed twice, resulting in twelve cels for each second of running time, 720 cels per minute, or four thousand cels in a six-minute cartoon. Making inanimate objects appear mobile. Exposing one or two frames of movie film, moving the objects slightly, and exposing another frame or two. When the movie is projected, the objects appear to move.

ANSCO COLOR. A system of color cinematography originally invented in Germany in the 1930s and marketed there as Agfacolor. After World War II the system was imported into the U.S. to compete with the Technicolor process.

ANSI STANDARDS, AMERICAN STANDARDS. International standards established for film sizes, perforations, frame placement, leaders, definitions, and related aspects of motion pictures and photography, resulting from the proceedings of the American National Standards Institute.

APERTURE. Rectangular opening in a metal plate that determines the size of the film image to be projected or photographed. Describes the dimensions on the film of the area to be projected or photographed. The adjustable iris/diaphragm used in camera lenses to control the amount of light that reaches film. Contained by an aperture plate that may be either permanent or removable. Size of aperture is fixed or adjustable, calibrated in f-numbers.

APERTURE MARK. Identifying mark in the non-projectable, non-image edge of every frame of standard 8mm and 16mm film that has passed through standard cameras. The code mark is cut into the side of the camera aperture gate so that its outlines print themselves into each film edge. It appears only on the film that passed through the camera after it has been processed either as a positive or a negative. Each model/brand of camera has a unique code mark.

APERTURE PRIORITY. Feature of automatic cameras. Photographer selects the desired aperture opening. Camera sets the shutter speed for proper exposure. Changing the aperture of the light level causes the shutter speed adjustment to change.

APPRAISAL. An expression of a subjective and objective opinion of the value of property, determined following investigation and the collection and analysis of pertinent data, in an orderly process, in a specified written format, as of a specific date. Appraisers use three general approaches to find value.

The Income Approach to Value. In applying this approach, the appraiser treats the property as an investment entity. Certain classes of property have potential earning power that can be forecast. If the property will not produce income, the income approach is inappropriate and inapplicable.

The Market Approach to Value. To use this approach, the appraiser compares the property to sales and offerings of similar comparable properties. If films in a collection have public distribution potential and were offered for sale, their values

could range from common to extremely rare and unique.

The Cost Approach to Value. To use this approach, the appraiser uses today's replacement cost of equivalent or identical property as a basis for evaluation. This method is most appropriate for insurance appraisal purposes.

ARCHIVAL STORAGE. The long-term, permanent storage to preserve film and photographs by careful control of environmental elements and conditions.

ARCHIVES. Institutions dedicated to the selection, storage, and preservation of historically significant records. See **FILM ARCHIVES**.

AREA. A major section of the bibliographic description of a catalog or inventory record, comprising data of a particular category or set of categories, such as the title.

ART PROPS/STUDIO BACKGROUND. In animation, a background painting created by studio artists for publicity or display purposes.

ASSESSED VALUE. The dollar amount assigned to taxable property by an assessor for the purpose of taxation.

AUDIO. Sound. Any sound equipment, recording media, playback facilities, and related personnel.

AUTHENTICATION. To render valid or determine the materials as genuine and verified.

AUTOFOCUS. Camera focuses automatically on the subject in the exact center of the viewfinder.

AUTOMATIC CAMERA. Camera with built in exposure meter to automatically adjust lens opening and/or shutter speed for proper exposure.

B

B WIND. Holding a roll of 16mm film (or any single-perf film) so the film leaves the roll from the top and toward the right with the perforations along the edge away from the person holding the roll.

BACKGROUND. In animation, a piece of artwork, usually a painting, over which the finished cels are placed to be photographed, and which serves as the setting for the action. The background is used with hundreds of cels. The part of a scene that appears behind the principal subject of the picture. See also **PRODUCTION BACKGROUND, PRELIMINARY BACKGROUND, ARTS PROPS/STUDIO BACKGROUND, HAND-PREPARED/DISPLAY BACKGROUND, PRINTED BACKGROUND, BACKGROUND LAYOUT**.

BACKGROUND LAYOUT. The finished drawing used for the background painting. Often erroneously called a Line Test Background.

BACKLIGHTING. Light shining on the subject from the direction opposite the camera.

BALANCE. Placement of colors, light, and dark masses, or large and small objects, in a picture to create harmony and equilibrium.

BALANCE STRIPE. Magnetic stripe on the opposite edge of the film from the magnetic sound track. Designed to keep the film level on the storage reel. Some projectors can use it for recording an additional sound track.

BASE. Transparent, flexible support (often cellose triacetate) that hold photographic emulsions to make photographic film. The Base Side does not contain an emulsion coating. The Emulsion Side contains the emulsion coating.

BELLOWS. Folding portion in some cameras that connects the lens to the camera body.

BETACAM. Broadcast quality videotape format, introduced in 1981. Uses 1/2" tape transported at a speed six times faster than that employed by consumer Betamax recorders. Chrominance and luminance, the two components of a video signal, are recorded separately. This provides a higher image quality and eliminates image artifacts. The SP model, developed in 1985, allows better picture resolution and dubbing capability.

BETAMAX. Half-inch format videotape introduced by Sony in 1976. Less popular in the U.S. than VHS format.

BETWEEN THE LENS SHUTTER. Shutter with blade that operates between two elements of a lens.

BINDER. Adheres the emulsion to the base. Extremely thin layer.

BLISTER. See **BURN**.

BLOOPING. Applying opaque ink or tape over the optical sound track at a splice to prevent annoying clicking sounds on the sound track caused by the splice.

BLOW-UP. Enlargement of the frame from 16mm or Super 16mm to 35mm film. Results in a larger apparent grain size. Properly composed 16mm negatives can be blown-up to 35mm at a 1.33:1 aspect ratio for TV and theatrical use. A print that is made larger than the negative or slide.

BODY OF AN ENTRY. That portion of a media catalog or inventory entry that begins with the title and ends with the publication or distribution information.

BOOMY. Sound reproduction in which the high frequencies have been attenuated, or the low frequencies reinforced, or both.

BOUNCE LIGHTING. Flash or tungsten light bounced off the ceiling, walls, or other reflecting surface to give the effect of natural, diffused, available light.

BREAK. Physical separation of a length of film.

BRIGHTNESS. Established screen brightness standards exist for viewing prints by direct projection. The brightness at the center of the screen is 16 foot lamberts (plus or minus 2) when the projector is running with no film in the gate, according to ANSI standards. Prints of 16mm films are made for projection with several colors of projector.

illumination. The color quality of the projection light source in the projector should be adjusted. 16mm prints made for television projection are normally balanced for 5400K screening.

BRITTLENESS. Decrease in flexibility in a motion picture film due to loss of plasticizers, solvents, and moisture. Process is accelerated by heat loss.

BROADCAST. See **TELECAST**

BROADCAST QUALITY. Footage that meets the high technical standards for broadcast or cablecast. A lesser, more economical quality that does not meet broadcast standards, but can be viewed, is referred to as reference quality film to tape transfer.

BUCKLING. Bending film along the edges, caused by shrinking that results from a combination of tight winding and dryness.

BUFFERING. Adding alkaline agents, such as calcium or magnesium carbonate, when making paper, to counteract the effect of acidic contamination while in storage.

BUILDUP. Emulsion particles accumulated on projector trap rails or other areas of the projector's film path.

BURN. Destruction of the base of the film by intense heat, often caused by high-intensity projector lamps.

BURN IN. See **VISIBLE TIME CODE**

BURNING IN. Giving additional exposure to part of the image projected on an enlarger easel to make that area of the print darker. Following basic exposure, allowing image forming light to strike the areas in the print to darken while holding back the image forming light from the rest of the image.

BUTT SPLICE. Two precisely cut film ends held together end to end, butt to butt, without overlap, using adhesive splicing tape. See also **GUILLOTINE SPLICER**

C

CAMERA ANGLES. Various positions of the camera with respect to the subject, each giving a different viewpoint or effect. High, medium, low, left, right, and straight on.

CAN. A container for safekeeping of motion picture film. The number of cans in a collection does not define the number of completed productions, since multiple copies may exist and the elements of a film may fill many cans and be stored together in one can. Cans are either round metallic two sided canisters or hard plastic storage boxes.

CANDID PHOTOGRAPHY. Unposed photographs of people taken without the subject's knowledge. Not posed.

CAPTION. See **SUBTITLE**

CARBON TETRACHLORIDE. Hazardous solvent once used to clean and lubricate film.

CARTRIDGE. Light tight, factory loaded film container to be placed in and removed from the camera in daylight.

CAST. Collective term for actors and their roles. Their names may be preceded by such terms as: Starring, Co-starring, Also Starring, Introducing, Featuring, Guest Star, Guest Appearances, Cameo Appearance, or With. A broad distinction is made between **CAST** and **CREDITS**, by defining **CAST** as those in front of the camera and **CREDITS** as those behind the camera. See also **TALENT**

CATALOG. A Descriptive list of materials contained in a collection, an archive, or a group of archives, arranged according to some definite plan, e.g., by title.

CAV FORMAT. Constant Angular Velocity laser videodisc format, allowing such playback features as freeze-frame, step-frame, and slow motion.

CEL. In animation, an individual clear plastic sheet, usually 12-1/2" by 10-1/2" or larger, on which the animated character has been rendered, generally by painting. Although there are variations, the most common method is for the animator's drawing to be inked or xerographed onto the front of the cel and then painted on the back. Animated props and special effects, such as water or lighting, are also rendered on cels, derived from the word "Celluloid." See also **CELLULOID**

CELLULOID. Cellanese Corporation's brand of nitrocellulose, a natural fiber derivative that is highly flammable and becomes glutinous over time. The first man-made plastic, and the first material used in the manufacture of cels. The term **CEL** derives from celluloid and is still used today, although nitrocellulose was replaced for animation industry use by cellulose acetate, a safer, more durable, and much more stable man made material, circa 1940.

CELLULOSE ACETATE. See **ACETATE FILM**

CELLULOSE TRIACETATE. See **ACETATE FILM**

CEMENT SPLICE. Solvent cement welds two overlapping film ends together, using a device called a Cement Splicer.

CHECK PRINT. A sound print made from the sound release negative to check negative cutting, printing lights, sound quality, etc. Usually made prior to the first trial composite print. After an intermediate is made, it must be lined up with its photographic sound negative and a check print produced. This allows the producer to evaluate the work before proceeding with multiple release prints.

CIBACHROME. A direct copy process that yields fade resistant color prints directly from color slides.

CINCH MARKS. Scratches on film caused by the presence of dust or other abrasive particles between successive coils or layers, on either or both sides of film. Longitudinal cinch marks result when the center of a roll of film is rigidly held and the outside end is pulled tight. Short scratches caused by improper winding are parallel to the length of the film, where one convolution is forced to slide against the next one on a reel. See also **SCRATCHES**

CINCHING. Pulling the end of a reel of film to tighten it on the reel.

CINE. A prefix meaning motion picture film.

CINEMACROGRAPHY. Photographing small objects by magnifying them using macro lenses rather than microscopes. Also know as macrocinematography.

CINEMICROGRAPHY. Filming through microscopes or magnifiers. Also known as microcinematography.

CLAW. Device in a projector that pulls frames of the film down in front of the 16mm projector gate to provide intermittent motion.

CLEARANCES. Permission to use copyrighted or proprietary moving images, still photographs, music or literary works, the likenesses of recognizable individuals, certain buildings and locations, and other images and sounds.

CLEARING AGENT. Chemical to neutralize hypo in film or paper, reducing washing time and providing a more stable image.

CLIP. In editing, a short section removed from a picture shot. Often called a cut or trim. Also used to describe a short film insert used in live TV programming. See also **EXCERPT**

CLIP RIGHTS. The right to use a clip from a completed film or video tape recording.

CLOSE UP. Picture taken with camera close to the subject.

CLOSE UP LENS. Attached to front of a camera lens to permit making photographs at a closer distance than the camera lens alone will allow in focus.

CLV FORMAT. Constant Linear Velocity laser videodisc format. Few playback features, but increased storage of program materials.

COLLECTIVE TITLE. A title proper that is an inclusive title for an item containing several works, such as a series, portfolio, or album.

COLOR BALANCE. Ability of a film to reproduce colors in a scene. The proper condition of color value relationships. In motion picture film, the relative sensitivity to light of various colors, or the state of adjustment of such sensitivity. For one type of color film the manufacturer specifies that the film is "balanced" for light having a color temperature of 3200 degrees Kelvin. For a particular batch of such film the manufacturer may also indicate the use of a specific color correction filter when the film is exposed with light at 3200 degrees Kelvin, in order to obtain a standard or balanced color response from that particular batch of that type of film stock. Color films are balanced in manufacture for exposure to light of a certain color quality. Reproduction of colors in color prints, alterable during the printing process.

COLOR CORRECTION. Alteration of tonal values of colored objects or images by the use of light filters either with the motion picture camera or printer.

COLOR FILM. Film that carries one or more emulsions that produce the scene in color scales of different brightness after processing.

COLOR MODEL. In animation, a preliminary cel created to work out the color styling for a character, which may or may not be included in the final colors used in the film. Once colors are established, color model cels are created as guides for inkers and painters. Color models are also created as guides for such non-production use as character costumes.

COLOR SHIFT. Any change in the color of the dyes in a film, different from what was originally present. See also **LIGHT FADING** and **DARK FADING**

COLOR TEMPERATURE. A concept formulated for the purpose of reference and standardization of color of light sources. When a so-called "black body," such as a fragment of carbon, is heated to the point where it begins to emit light, as a source with an essentially continuous spectrum, the color of the light it emits varies symmetrically with the temperature of the black body, when the temperature is expressed in degrees centigrade beginning at absolute zero (the Kelvin scale.) See also **KELVIN SCALE**

COMMERCIAL. A short persuasive advertising film of 15 to 60 seconds, usually highly contrived and shown on television and in theaters, which attempts to get the audience to buy a product, take some specific action, or adopt a favorable view towards some product, institutions, business, or issue. See also **PUBLIC SERVICE ANNOUNCEMENT**

COMPOSITE PRINT. A film print incorporating picture and sound track on the same strip of film. The first print made with picture and sound track, fades, dissolves, and other effects incorporated. The first effort at scene-to-scene color and/or density balance. Allows the producer to evaluate the work before authorizing multiple release prints or making an intermediate. See also **RELEASE PRINT**

COMPOSITION. Arranging all elements in a picture, such as the main subject, foreground, background, and supporting subjects.

CONDENSER ENLARGER. Photographic enlarger using sharp, undiffused light to produce high contrast and high definition prints. Emphasizes scratches and blemishes in the negative.

CONTACT PRINTING. Emulsion to emulsion, the image position of the finished material is always opposite of the image position of the printing material. The wind of the film alternates from A to B or B to A in each succeeding generation. In contact printing titles, the title must be in the same emulsion position as the preprint to avoid reading backwards when projected. Photographic print made by exposing photographic paper while it is held tightly against the negative. Images in the print will be the same size as those in the negative.

CONTENT. The information contained in a film, photograph, or other recording that presents meaning or effect.

CONTENT JUMP. Remaining sections spliced together to ignore missing footage, interrupting continuity and resulting in a loss of information. See also **IMAGE JUMP**

CONTINUITY. Smooth flow of events in a film or audio recording from one shot or sequence to the next.

BEST COPY AVAILABLE

CONTRAST. The density range of a negative, print, or slide. Brightness range of a subject or the scene lighting. See **LIGHTING CONTRAST, PHOTOGRAPHIC CONTRAST, SUBJECT CONTRAST**

CONTRAST GRADE. Numbers from one to five and names (such as ultrahard or soft) of the contrast grades of photographic papers, enabling quality printing from negatives of differing contrasts. Low numbered or soft contrast paper produces a print most resembling the original scene. High numbered or extra hard paper gives a normal contrast print from a low contrast negative.

CONTRASTY. Higher than normal contrast. Range of density in a negative or print is higher than in original scene.

CONVOLUTION. Layer-upon-layer of motion picture film wound upon itself onto a storage reel.

CO-PRODUCTION. A moving image work resulting from the joint efforts of two or more production companies often based in different countries. See also **INTERNATIONAL CO-PRODUCTION**

COPYRIGHT. U.S. law that provides exclusive right to the owner/author to reproduce, distribute, perform, or display a production or any part of it in any form.

CORD-TO-CORD REPRODUCTION. See **TAB-TO-TAB REPRODUCTION**

CORE. A 2" or 3" diameter plastic hub with a 1" diameter center hole and keyway used to store motion picture film during manufacture, processing, and in vaults and archives.

COUNTRY OF ORIGIN. See **COUNTRY OF PRODUCTION**

COUNTRY OF PRODUCTION. The country where the principal office of the production company of a moving image work is located. This is considered for most purposes to be the country of origin.

COURVOISIER SET-UP. Courvoisier Galleries, in San Francisco, was the first to offer Disney animation art. From 1937 through 1946 they sold and distributed production cels, drawings, and related materials from several features and shorts in specially prepared set-ups in a format that always included custom backgrounds, certificates of authenticity, and mats.

C-PRINT. Any enlargement printed from a negative.

CRACK. A break in a brittle film that occurs in the thin web of base located between the sprocket hole perforations and the edge of the film.

CREASE. Sharp bend in motion picture film that results in a distinct fold line. See also **FOLD**

CREDITS. The names and functions of the people and corporate bodies responsible for the artistic and intellectual content of a moving image work. The term **CREDITS** is often used more specifically to distinguish those who work behind the camera from the **CAST**, those seen by the camera or who work in front of the camera. Credit line is used on still photos.

CROP. To omit unnecessary or undesirable parts of an image when making a print or copy negative in order to focus attention on one aspect of the image. Printing only part of the image.

CROSS ABRASIONS. Short scratches across the film's width that occur when sections of a film roll shift from side to side during shipment.

CURL. Distortion caused by dimensional differences between the emulsion layer and the support layer, width-wise. Results from changes in moisture content of the emulsion layer. Appears to be a very long rod-like cylinder when stretched out length-wise.

CUT. Damage to the end of a film resulting in a piece of the film being removed, usually caused by faulty film storage reels. A single shot or portion of a shot that remains on screen, uninterrupted by another shot. An interruption includes any type of cut-away from the shot, including a scene change, a new shot, or a change in camera position. Instantaneous change from one scene to another.

CUT-OUT. In animation, an image from which the excess cel material has been trimmed to the character line. Cut-outs are usually affixed to a background. They are not uncommon, and are frequently seen with Courvoisier set-ups and Disney studio-prepared set-ups from the 1950s. Sometimes called a Partial or Trimmed cel

CUTTING. See **EDITING**

D

DAILIES. Printed from camera originals using either reversal of positive film stock, depending on the type of original. This print is used to evaluate the production work and for editing. Edited dailies are often called **WORK PRINTS**. Laboratories offer several classes of dailies, differing primarily in the amount of correction applied to printing the daily. See also **RUSHES**

DAMAGE EVALUATION. Inspect, assess, and record location, frequency, and severity of film damage.

DARK FADING. Loss or change of color in the dyes of a color film while in total darkness, due to emulsion characteristics, temperature, humidity, time, and quality.

DEFINITION. Clarity of detail in a photograph.

DEGRADATION. In photographic images, any loss of fidelity introduced through copying and duplication.

DEMO. A sampler reel of film or videocassette that includes excerpts of the filmaker's or videographer's work for clients.

DENSITOMETER. Instrument to measure optical density of an area in a negative or print of a still or motion picture.

DENSITY. In photography, the logarithm of the opacity of developed photographic film, the most convenient term to express the light-stopping characteristic of the film. Blackness of an

area in a negative or print that determines the amount of light that will pass through it or reflect from it.

DEPTH OF FIELD. Distance range between nearest and farthest objects that appear in acceptable focus in a photograph. Depends on lens opening, focal length of lens, and distance from the lens to the subject.

DEPTH OF FOCUS. Distance range over which film could be shifted at the film plane and still have the subject appear in focus. Not the same as depth of field, but often misused.

DEVELOPER. Solution that turns latent image into visible image on exposed films or photographic papers.

DIAPHRAGM. Lens opening. Perforated plate or adjustable opening mounted behind or between elements of a lens to control the amount of light to reach film. Openings are calibrated in *f*-numbers.

DIFFUSING. Softening detail in a print with a diffusion disk or other material to scatter light.

DIFFUSION DISK. Flat glass with pattern of lines or concentric rings to scatter light from enlarger lens and soften detail in a print.

DIFFUSION CONDENSER ENLARGER. Enlarger that combines diffuse light with a condenser system to produce higher contrast and sharper detail than in a diffusion enlarger. Not as much contrast and blemish emphasis as produced in a condenser enlarger.

DIFFUSION ENLARGER. Scatters light before it strikes a negative to distribute light evenly on a negative. Detail is less sharp and scratches on negative are less noticeable.

DIMPLING. See **ROPING**

DIRECTOR. The person who has the overall responsibility for interpreting meaning and expression during the production of a moving image work. The extent of the director's involvement depends on the individual, the production company, and practices in the country of production.

DISPLAY BACKGROUND. See **HAND-PREPARED/DISPLAY BACKGROUND**

DISTRIBUTION. The sale, lease, loan, syndication, and rental of moving image works or recordings for any purpose, including exhibition. See also **TELECAST**

DISTRIBUTOR. The person or corporate body who sells, leases, rents, or in some manner makes moving image productions available to an audience.

DODGING. Holding back the image forming light from part of the image projected on an enlarger easel to make that part print lighter.

DOUBLE EXPOSURE. Two images on one frame of film. Two images printed on one piece of photographic paper or film.

DOUBLE SYSTEM SOUND. Sound recorded on film or magnetic tape separately from the picture. Synchronized with picture during editing.

DRAWING. In animation there are a wide variety of drawings created during the different stages in the making of a film. The most characteristic are the animator's drawings of the character transferred as pencil drawings to a cel for coloring. Story and layout drawings establish direction and staging. Concept drawings work out such elements as design, atmosphere, or color. Character studies show a variety of positions and reactions. Drawings are both large and small, sketchy or fully rendered, and may be drawn in any medium from pencil or charcoal to pastel.

DRIVE SPROCKET. See **SPROCKET**

DUPE. Copy prints or duplicate film prints. These prints may be manufactured from one of two kinds of originals: The camera original film, which results in a sub-master dupe; or a sub-master dupe, which results in a second-generation dupe. Further duplication results in cumulative degradation of film and video, unless digitally mastered and duplicated. The camera original is set apart as the finest, prime quality, unique source of reference in judging fidelity of any subsequent copy or dupe. Camera original film is generally more valuable than other film. Dupes of the highest quality can be manufactured only from camera original masters.

DUPLICATE (DUPE) NEGATIVE. A negative film produced by printing from a positive. It is used to produce prints. These prints are duplicates of prints that might be made from the original negative.

DUPLICATION. Creating a copy of film or video material, whether or not the material is licensed for reuse, generally for academic, research, and demonstration purposes. Reuse is licensed by stock footage libraries but they prohibit duplication and often require its return upon completion of the production.

DYE TRANSFER. In animation, a high quality printed reproduction of a cel set up.

E

EASTMANCOLOR. Color negative film made by Kodak, starting in 1951. Since its introduction, the primary medium of origination for most North American motion pictures. Available in both 35mm and 16mm. Until the 1980s its color dyes were well known for their impermanence. Many films originally shot in Eastmancolor faded to a permanent red magenta, including virtually all release prints. In the 1980s the film became dye stable and the manufacturers claim a life of from 75 to 100 years under optimum temperature and humidity environmental conditions.

ECO. Kodak's Ektachrome Commercial color reversal film. Replaced Kodachrome in professional motion picture use.

EDGE CODING. Symbols printed along one edge of film stock coded to designate the year of manufacture.

EDGE DAMAGE. A nick, tear, crack, or cut in the edge of a motion picture.

EDGE FOG. Undesirable random exposure along the edge of a length of film. Often caused near either end of the roll by insufficient shielding in loading or unloading daylight camera magazine, or by improper storage or handling of film while it is still in the photosensitive state.

EDGE NUMBERING. Sequential numbers printed along one edge of a motion picture film outside the perforations to designate the footage count. When a large amount of sync sound exists in a production, editors line up all the slates with the magnetic track and have both the picture daily prints and the magnetic tracks ink numbered in matching sequence. This is particularly valuable for editing when two or more cameras were used at the same time, as in a speech or live performance. Picture rolls from all cameras sync with a single track and have corresponding edge numbers. Since the inked numbers are not on the original, these numbers cannot be used for conforming.

EDGEWAVE. Condition of film where one or both edges, the portion of a film along the length, may be longer than the center portion of the film, lengthwise.

EDITING. Assembly, arranging, and trimming film or video productions, both picture and sound, to the best advantage for the purpose desired. The creative process of sequencing, arranging scene or shot juxtaposition, and sound tracks to achieve the desired effect in a finished production. Selecting shots and sequences, and their lengths and order. Selecting slides for projection.

EDITION. See **VERSION**

EIAJ. Electronic Industries Association of Japan. The name of an industry standard format used by Sony for 1/2" open reel videotape in the 1960s and 1970s.

EIGHT-BY-TEN 8 x 10. Color still photos from a film, measuring 8" X 10", generally eight in a set. Black-and-white photos measure 8 1/2" X 11" and are called stills.

EIGHT 8MM FILM. The narrowest gauge motion picture film. Contains 80 frames per foot. Used by amateur, home movie, and student filmakers until replaced by Super 8mm in 1966. 8mm film has larger perforations and a smaller image area than Super 8mm.

EIGHT 8MM VIDEO. Amateur videotape format introduced by Sony in 1984 with High 8, near broadcast quality version in 1989. Also called Video 8.

EKTACHROME COMMERCIAL. See **ECO**

EMBOSSING. A permanent film deformation caused by repeatedly projecting the film with extremely high-intensity lamps. Although the film appears distorted to the examining eye, it appears to have no detrimental effect on the quality of the image on screen.

EMULSION. Light sensitive film coating, consisting of a gelatin and silver salts/halide (on unprocessed film) or gelatin and metallic silver (on processed film). Iron oxide may be used for magnetic sound recording. The film coating is bonded to and supported by the film base. The type of emulsion mixture determines whether the film is positive or negative. See **FILM BASE**

EMULSION DETERIORATION. Growth of micro-organisms on the surface of photographic emulsions. Appears as a mottled image or a sticky emulsion.

EMULSION SIDE. Side of a film coated with emulsion, the dull side. In contact printing and enlarging, this side faces the shiny emulsion side of the photo paper.

END TITLE/S. At the end (or "tail end") of a film, frames containing words, names, and graphics showing production credits and indicating that the film or program is finished or completed.

ENLARGEMENT. See **BLOW UP**

ENLARGER. Light source, negative holder, lens to project an enlarged focused image from a negative onto photographic paper.

ENTRY. A record of an item in a catalog. See also **HEADING**

ESTAR BASE. Trade name of polyethylene terephthalate film based made by Eastman Kodak.

ETCHING. Scraping black spots off a print or negative with a special knife.

EVALUATION. Provides advice regarding the quality of materials and the resolution of a problem, such as retention of materials for preservation.

EXCERPT. A part, usually a complete scene or sequence, taken from a complete production. An excerpt is distinguished from a clip by the fact that an excerpt is usually longer and gives a more detailed sense of the complete work than a clip does. An excerpt is usually intended to be kept, while a clip is often discarded.

EXCITER LAMP. Incandescent DC lamp that provides a light source in a film projector as a beam to scan the optical/photographic sound track.

EXCLUSIVE PROPERTY RIGHTS. The client owns the physical image of a photograph, film print, slide, or videotape. The photographer retains the copyright.

EXISTING LIGHT. Available light, from moonlight to sunshine and including any light that is already on the scene, whether natural or artificial.

EXPOSURE. The process of subjecting a photographic film to suitable intensity of radiant energy for a given time in such a manner that it may produce a latent (invisible) image on an emulsion that becomes visible after development.
Quantity of light allowed to act on photographic material.
Function of intensity and duration of light striking material.
Lens opening plus shutter speed selected to expose film.

F

f-NUMBER. Designates size and light passing ability of lens opening on an adjustable camera. Larger the *f*-number, the smaller the lens opening. Indicates the ratio of the focal length of the lens to the effective diameter of the lens opening. Helps establish the correct exposure.

FADE IN OR OUT. Exposure special effect where an image gradually appears out of or into a uniformly dark field. In camera or in printing.

FAIR MARKET VALUE. An IRS appraisal term, defined as the price for which the property would sell in the open market, that would be agreed on between a willing buyer and a willing seller, with neither being required to act, and both having reasonable knowledge of the facts. This is essential in appraising donated property for which a tax deduction is claimed, or inherited property which is taxed as income. The appraisal value may be determined by an appraiser from sales of comparable properties or from the cost of donated property, adjusted to the date of valuation.

FAIRCHILD CASSETTE. An enclosure that holds an endless-loop of Super 8mm film. It projects by inserting it into a projector, avoiding threading and film handling.

FAST MOTION. Action on screen faster than the action when photographed. Film exposed in camera at speed slower than normal rate but projected at normal rate.

FEATURE. A commercially released motion picture that is four or more 35mm reels in length, totally 4,000 feet. The equivalent running time is approximately 40 minutes.

FEED. Generally describes a mechanism that pulls or guides film into a camera, laboratory processor or printer, or projector, such as a feed end or feed reel.

FEED REEL. Reel from which film or tape is pulled through a mechanism in a projector or camera.

FEED SPROCKET. A driven sprocket that withdraws film from a supply reel or magazine.

FERROTYPING. When moisture causes a photographic print or negative to adhere to glass or any glossy surface. Creates blotchy changes in density and separation of the emulsion from the base.

FILL IN LIGHT. Auxiliary light from a lamp or reflector used to soften or fill in the shadows or dark picture areas caused by the main light source. Also called fill light.

FILM. Photographic emulsion coated on a flexible transparent plastic base.

FILM LEADER. Length of protective film at beginning of a roll of unexposed or processed film. See also **LEADER**.

FILM/MOTION PICTURE FILM. Thin, flexible, transparent ribbon with perforations along one or both length-wide edges, bearing either a succession of images or a light sensitive layer capable of producing photographic images.

FILM ARCHIVE. Institution that stores and preserves motion picture in its custody. It often must select and make the materials available to scholars for study and research.

FILM BASE. The plastic material on which a photographic emulsion is coated. It is the support for the emulsion in photographic film.

FILM CEMENT. Combination of solvents and solids used to make overlap splices on motion picture film by melting/welding film at the overlap.

FILM CLIP. See **CLIP**.

FILM LIBRARY. Depository of prints of films for circulation, easy access, and frequent use, as well as for commercial/non profit rental/leasing distribution and for study. See also **FILM ARCHIVE**.

FILM RULER. Piece of steel film, 100 perforations in length, used to measure film shrinkage in percentages, comparing film with the standard on this ruler. See **SHRINKAGE**.

FILM SPEED. Sensitivity of a given film to light, indicated by a number such as ISO 200. Higher numbers are more sensitive and faster film. ISO, International Standards Organization.

FILM STOCK. Unprocessed film and the various sizes of rolls in which it is available. Also, any specific type of film, usually designated by a manufacturer's number.

FILMSTRIP. A strip of film with a succession of images intended to be projected individually in sequence. May be synchronized with a phonograph record of audiotape. Also known as slidefilms, they became popular in the 1910s for schools and training programs, when the expense of motion pictures was not warranted.

FILM-TO-VIDEOTAPE TRANSFER. Recording filmed images onto videotape.

FILTER. Colored glass or other transparent material used in front of lens to emphasize, eliminate, or change color or density of entire scene or portions of it.

FINE GRAIN, FINE GRAIN MASTER, FINE GRAIN MASTER POSITIVE. High-definition positive black-and-white film element, made from an original negative. Used to make duplicate (dupe) negatives, from which release prints are made, in order to protect original negatives from wear. A fine grain film emulsion has a grain size smaller or finer than emulsions used prior to 1936. Graininess results from clumping of silver grains during development and is more pronounced with faster film, increased density of the negative, and degree of enlargement.

FINISHING. Preparation of release prints for distribution, including inspection, assembly, mounting on reels, placing in cans, labeling, and packaging. Some formats require cartridge loading for use on special projectors.

FIXED FOCUS LENS. Lens focused in fixed position by manufacturer of the camera. Not adjustable.

FIXING BATH. Solution to remove light sensitive silver halide crystals not acted on by light or developer. Leaves a black and white negative or print unalterable by the further action of light.

FLASH FRAME. A single frame inserted into a shot to provide an instant of a different image.

FLASH TITLE. Temporary form of titles for cutting, used merely to mark the places in films where titles belong.

FLASHBACK. Scene or sequence inserted to reestablish or recall an earlier situation.

FLASHING. Film subjected to an additional low intensity exposure after original camera exposure to increase the minimum density of each color layer in negative films, and a decrease in the maximum density of each color layer in reversal films. When negative film is printed, the screen effect is similar to that on reversal films, with shadow areas appearing lighter than without flashing. Neutral flashing lowers the apparent contrast and improves shadow and highlight detail. The change in each color layer is approximately the same. In color flashing, the contrast of the color layers is lowered unequally. The change is greatest in the color layer most sensitive to the color of the flash. That color is the cast of the shadow areas. Flashing can be done either before or after camera exposure.

FLAT. Too low in contrast. Too short range of density in a negative.

FLAT LIGHTING. Produces minimum contrast or modeling and a minimum of shadows.

FLATBED. Film editing/viewing/playback equipment in flat table configurations. Silent or sound film and separate sound tracks rest on flat plates that run through the machine horizontally and with increased protection of the film. Slow and fast viewing speeds are available. Steenback, Moviola, and Kem are manufacturers.

FOCAL LENGTH. Distance from lens to a point behind the lens where light rays focus when a distance scale is set on infinity. Determines image size at given distance of lens to subject.

FOCAL PLANE SHUTTER. Opaque curtain that has a slit that moves directly across in front of the film in a camera. Allows image forming light to strike/paint on the film.

FOCUS. The maximum definition of image attainable with a lens, through adjustment of its optical relationship to the plane in which the image is formed. Adjusting the distance setting on a lens to define the subject.

FOGGING. Darkening or discoloring of a negative or print or lightening or discoloring of a slide caused by exposure to nonimage forming light to which the photographic material is sensitive, too much handling in air during development, over development, outdated film or paper, or storage of film or paper in a hot, humid place.

FOLD. Bend in a motion picture film that has no definite line, crease, crack, or tear. See also **CREASE**.

FOOTAGE. A length of motion picture film, generally measured in frames, minutes/second, or feet.

FOOTAGE COUNTER. Various mechanisms indicating the number of feet of film passed. A device to measure the length of a film or mounted on sprocketed film machinery in laboratory and editing equipment, cameras, and projectors.

FOOTAGE-TIME CALCULATOR. A slide-rule scale or chart that correlates/calculates the length of film and its running time.

FORCED PROCESSING. Over-developing the original film in an attempt to compensate for under-exposure in shooting the film. Undesirable side effects include increased grain and higher contrast. Combined with loss of detail in shadows from underexposure, pictures may be unsatisfactory. Sometimes scenes are shot twice when lighting is doubtful. Test scenes are shot and processed before final shooting, as well.

FORMAT. In the broadest sense, any particular presentation of any motion production, such as film, videocassette, or videodisc.

FORMAT 1. Dimensions of a film stock and its perforations, and the size and shape of the image frame.

FRAME. One individual picture, as defined by the limits of the camera aperture. A photograph, negative, or print in still photography and motion picture photography. A single picture image on a strip of film. An object or shape that frames a subject in the image photographed.

FRAME LINE. The horizontal line by which a single frame is separated from an adjacent frame on a strip of film, especially in motion picture photography.

FRAMES PER SECOND (F.P.S., F/S). The number of frames of film exposed in a camera or passing through a projector or laboratory printer in one second.

FRAMING. Operating the frame alignment mechanism on a motion picture film projector gate to center the projected image on the screen, avoiding presentation of portions of adjacent frames projected.

FREON 113. A solvent sometimes used for hand cleaning motion picture film because it is relatively low in toxicity.

FRONTLIGHTING. Light shining on a subject from the direction of the camera.

G

GATE. Projector assembly that holds the film at the aperture. It holds the film ready for projection, rigid and perpendicular to the optical axis. In some projectors, the gate is the moveable component of a gate assembly.

GAUGE. The width of motion picture film, measured in millimeters, in standardized sizes.

GENERATION. Original moving image production material, whether the original film negative or original videotape is considered first-generation. Material that is produced successively is second, third, fourth, etc., generation material, as when an original negative is used to manufacture a master positive print and then to a duplicate negative and then distribution prints. The more generations away from the original (whether photographic or magnetic) an item is, the greater will be the degradation in quality of its image or sound.

GLASSINE. Partly clear/translucent paper used to hold negatives. This material is acidic and hygroscopic.

GLOVE. White lint-less glove made of cotton or rayon used to handle raw stock and new prints in the laboratory and to handle archival films, whenever handling films, to protect stock.

GRAININESS. The character of a photographic image when, under normal viewing conditions, it appears to be made up of distinguishable particles, or grains. Actually, this is due to the grouping together, or "clumping," of the individual silver grains, which are by themselves far too small to be perceived under normal viewing conditions. It is more pronounced with faster film, increased density of the negative, and degree of enlargement.

GREEN PRINT. When motion picture projection prints are tacky as a result of insufficient hardening during processing or insufficient drying immediately following processing, leaving the emulsion a little soft. Green prints are noisy when projected and are easily damaged during projection because of their high surface friction characteristics. Proper edgewaxing can prevent damage.

GUILLOTINE SPLICER. Device for butt-splicing film that cuts/holds/aligns two strips of film and usually also perforates and trims the splicing tape used to join/splice the strips of film. See also **BUTT SPLICE**

H

HAND INSPECTION. Drawing motion picture film through one's thumb and forefinger to detect and locate film damages, usually wearing gloves. See also **INSPECTION**

HAND-PREPARED/DISPLAY BACKGROUND. In animation, a non studio background created solely to accent a single cel prepared for post-production purposes, such as consumer sale or display.

HEAD, HEADS. The starting end of a strip of film. The beginning.

HEAD OUT. Film wound on a reel or core with the first frame of the presentation sequence, the beginning, on the outside of the roll.

HEADING. A name, word, or phrase placed at the head of a catalog entry to provide an access point in the catalog for the user to locate and identify the item cataloged.

HIGH CONTRAST. Wide range of density in a print or negative.

HIGHLIGHTS. Visually the brightest and photometrically the most luminant portion of a subject. In a negative image the areas of greatest density. In a positive image, the areas of least density.

HOME MOVIE/VIDEO. Moving image material recorded or filmed by an amateur, of personal and family events.

HOT FRAME. An overexposed frame, usually the result of longer shutter opening at the beginning or end of a shot.

HOT SPLICE. An overlapping splice of motion picture film using solvents/cement and heat welding.

HOT SPLICER. Precision machine to splice overlapping pieces of film strips where the film is warmed by electrical resistance to enhance the action of film solvent/cement.

HUMIDITY. Presence or absence of moisture in the environment, a primary factor that determines the physical and preservation characteristics of film stock.

HYGROSCOPIC. Absorbing moisture from the air. Most paper is mildly hydroscopic.

HYPO. Fixing bath made from sodium thiosulfate and water in developing film.

I

IDLER ROLLER. An undriven roller on a projector, camera, or laboratory equipment that supports a film web or changes its direction.

IMAGE AREA. The portion of a frame seen by the person viewing it.

IMAGE JUMP. Loss of visual continuity in a motion picture caused by missing footage. See also **CONTENT JUMP**

IMAX. Motion picture format for projection on very large screens with extremely high resolution and visual presence. The film is ten times larger than 35mm, measuring about 70mm wide and moving through the projector horizontally.

IMPERIAL PRINT. Photographic still or motion picture print that meets these criteria: It is unique, made from original printing materials, the only extant print of the image, containing content of a significant subject, the negative no longer in existence, and printed about the same time the negative was originally made, or vintage.

IN REGISTER. Describes a portion of an animated character drawing that is incomplete or cut off because it has been drawn to align with the background or other elements.

IN SYNC. Sound and picture are together or synchronized.

INSPECTION. The process of judging film condition, locating damage, and recommending necessary repairs. See also **HAND INSPECTION, VISUAL INSPECTION**

INSPECTION MACHINE. Mechanical device to transport motion picture film through a damage detection system designed to stop automatically when film damage is located, allowing the operator to make repairs and record condition.

INSPECTOR The person who inspects and reports on the physical condition of motion picture film. Inspector may also evaluate film damage, order and insert/splice in replacement footage, and apply film cleaning products to prints.

INSTRUCTIONAL FILM. Motion picture used in instruction designed specifically to reach educational goals by teaching skills, processes, information, or attitudes.

INSURANCE (INTEREST) VALUE. The amount of insurance carried on destructible portions of materials or equipment to indemnify the owner in event of a loss needing replacement.

INTERMITTENT. Not continuous and equally spaced, sometimes random motion, such as the motion of film through a projector at 24 frames per second.

INTERMEDIATE. Eliminates the cost of A and B roll release printing and the risk of damage to the original. May be a master positive from which a duplicate negative is made. May be a reversal duplicate negative (CRI) if the original material is negative. If the original material is a reversal, the intermediate may be a reversal master or an internegative. Generally a single picture roll that incorporates all of the optical effects and the timing corrections applied to the approved trial print.

INTERNEGATIVE. Negatives used to manufacture release prints. Can be made from positive or negative originals.

INTERPOSITIVE. Color master positive printed from an original negative, used for making duplicate negatives. These are used to manufacture release prints.

INTERTITLES. Interior titles, titles used within the main body of a film, such as dialogue, sub-titles, continuity, and informational titles. Silent films used intertitles.

IOM. In framed animation art, an abbreviation for "Inside of the Mat Opening Measurement," used when a frame or mat makes measurement of the complete object impossible.

J

K

KELVIN SCALE. A temperature scale with the same calibration interval as the centigrade scale, but starting with absolute zero. A normal 35mm print is rated at 5400 degrees Kelvin. A 16mm print is normally rated at 3200 degrees Kelvin. For use on television or in theatrical projection (using arc or Xenon projection lamps) a 16mm print is made to match the 35mm print in color temperature. One result is that such a 16mm print made for TV or theater will appear a bit yellow projected on an incandescent bulb projector. A 16mm print made at 3200 degrees Kelvin looks bluish when projected through the television system or on a theatre's arc projector.

KEY SET-UP. See **MATCHING/KEY SET-UP**

KINESCOPE. A motion picture film recording of a live television transmission photographed directly from a television screen. Before the 1956 invention of videotape, kinescopes were the only method available to delay/rebroadcast or preserve programs for later distribution prior to interconnected networks and cable /systems or satellite transmission. Modern kinescope processes are used to transfer video productions to film.

KINETOSCOPE. Coin operated viewing machines developed in 1891 by Edison to show motion pictures on short strips viewed through a peep hole.

KODACHROME. Color reversal film in use since 1935 in both 16mm and 8mm formats. Known for color fidelity and brilliance, as well as economy of use for amateur, industrial, and educational films.

KODASCOPE. Series of 16mm shorts subjects and features distributed to the home market beginning in the 1920s for use in a growing number of home projectors.

L

LAMINATION. The encapsulation or sandwiching of animation or other art within thermoset plastic. Courvoisier Galleries laminated the cels they offered, as did the Disney Original Art Program. Lamination is not recommended as a preservation technique.

LATENT IMAGE. Invisible image left by the action of light on photographic film or paper. Light changes the photosensitive salts to varying degrees depending on the amount of light. When processed, becomes a visible image in reverse tones (negative) or positive tones (color slide).

LATERAL/TRANSVERSE SCRATCHES. Scratches that run across the width of the film.

LEADER. A strip of blank film attached to action-image film or sound track and used for equipment threading purposes. Also, strips of blank, clear, or black film used for spacing purposes in the editing of workprints and the preparation of A and B rolls. Also, a standard identification or logo used to prepare projection and playback equipment for focus, sound level, and cuing. Information may be printed onto leader to identify reel sequence numbers, ownership, and title.

LENS. One or more pieces of optical glass or similar material designed to collect and focus rays of light to form a sharp image on the film, paper, or projection screen.

LENS SPEED. Largest lens opening or smallest *f* number that the lens can be set. Faster lenses transmit more light and have larger openings than slower lenses.

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LICENSE FEES. Fees charged by the owner of copyright or other rights for reuse of recorded image materials.

LIGHT FADING. The apparent loss of color of change in hue in a motion picture film due to light. The light may be natural sunlight or artificial light from a projector lamp.

LIGHTING CONTRAST. In photography, the ratio between the maximum and minimum intensities of incident light on the subject or radiated and/or reflected light from the subject.

LIGNIN. Complex natural polymer found in paper made from wood. Over time it breaks down into acids and peroxides.

LIMITED EDITION. Artwork created expressly as fine art for retail sales in order to meet the demand for animation art of vintage and classic characters. Characters are usually depicted in ideal or classic poses in scenes from favorite films. The artwork is numbered in guaranteed editions usually totalling from 300 to 750 showing the edition number, the serial number of the piece within that edition, and the total pieces in the edition. It is often hand-signed by the animator. Limited edition cels are often presented as set-ups with printed matching backgrounds. Although it is hand painted on acetate, with the outline of the figure drawn by the artist, it probably was not actually used in the production of a film.

LIQUIDATION VALUE. Value under forced or rushed conditions, such as bankruptcy.

LOOP. An unrestrained section of film preceding or following the point of intermittent film movement in any threaded film machinery where such movement occurs, including cameras, projectors, and laboratory printers. During the part of the intermittent cycle where the film is motionless at the aperture, the supply loop builds up and the take-up loop diminishes in size. This happens because of the continuous rotation of the supply and take up sprockets. This action is compensated for during the remainder of the intermittent cycle when the film moves rapidly at the aperture and catches up to maintain the average size of both loops.

LOBBY CARD. Eight scenes from a film printed on heavy card stock each measuring 11" X 14", generally printed in color.

LONGITUDINAL SCRATCHES. Scratches that run along the length of the film.

LUBRICANT. A substance applied to the surface of a motion picture to reduce friction and improve performance during projection.

M

MAGAZINE. A light-tight metal container that holds film, factory loaded and sealed. Holds either 35 film (cylindrical magazine) or 8mm and 16mm film (rectangular magazine).

MAGNETIC SOUND/TRACK/STRIPE. Sound recorded on magnetic media, including tape or film, or in place of the optical sound track on film. A magnetic oxide coating on one or both margins of the length of a film or full coated on the overall width of the material.

MAINTENANCE RECORD. Historical account of a film that records the results of inspections of the film's physical/structural quality, including missing footage, total number of splices, and locations of sections that have been replaced with newly-manufactured duplicate footage.

MARKET VALUE. The appraiser's estimate of the most probable price at which a property would be bought or sold in the relevant open market, to be paid in cash or other specific equivalent terms, where buyer and seller are typically motivated, well-informed, prudent, and not affected by undue stimulus. It is based on the results of individual purchases in relevant markets, information generally available in the A-V media field only to experts.

MARRIED SET-UP. See **NON-MATCHING/MARRIED SET UP**

MASTER BACKGROUND. See **PRODUCTION BACKGROUND**

MASTER ELEMENT. The best quality material, the original or closest to the original, available for a given image. Might be a film negative, a film positive, or a videotape master.

MATCHING/KEY SET-UP. In animation, cels and backgrounds, as well as other elements (such as overlays) if applicable, framed as they appeared together in one frame of the final, released version of the film.

MEASUREMENTS. In framed animation art, all measurements are width preceding height, given in inches. Measurements of characters depicted in the art are from the highest to the lowest point on the image.

METHYL CHLOROFORM. Non-flammable, moderately toxic solvent widely used in film cleaning and lubricating solutions.

MIXING TRACKS. Separate sound tracks that are combined to produce the final sound track of a film or video production. Mixing tracks may include music, sound effects, and dialogue tracks.

MODEL SHEET. A sheet containing several drawings of an animated character, showing construction, poses, expressions, and relative sizes. It is used as a guide to assure consistency of appearance by other animators. They may be originals or copies (photographic or xerographic) or lithographic prints created in small quantities by the studio for distribution to the artists involved. They were often discarded after a production, accounting for rarity and collectability.

MOS. Silent

MOTION PICTURE. A length of thin flexible transparent material, with perforations along one or both edges. A sensitized layer or other coating, with or without recorded sound, bearing a sequence of images that create the illusion of movement when projected in rapid succession. Projected or viewed in a persistence of vision or phi phenomenon device. Film can be unexposed, exposed but not processed, and exposed with subsequent processing.

MOTORBOATING. A distracting sound created when a film is misaligned over the sound drum on a projector causing the sound scanning beam to read the film perforations instead of the sound track.

MOVING IMAGE. Motion picture film, videotape, videodisc, computer graphics, motion holography, and other motion media.

MOVIOLA. Trademark for a machine used to view film during the editing process. Originally configured upright, like standard movie projectors, for use by feature and commercial editors. Horizontally configured on flat-bed tables for increased protection and fast or slow speed playback.

N

NEGATIVE. Developed film containing reversed tone image of the original scene.

NEUTRAL pH. Neither acid or alkaline, expressed on the pH scale by the value 7.0.

NEWSFILM. Spot news, interviews, features, or sports used on television news programs. Also used to describe footage that appears to have been intended for a theatrical newsreel or photographed by a newsreel production company, but is not positively identified as newsreel. A local moving image history documentation.

NEWSREEL. A newsfilm production about ten minutes long, edited with titles, music, live recorded sound, and narration or commentary. Seen regularly in theaters since the 1890s but no longer produced in the U.S. since the 1950s with the advent of TV news. Five major newsreels were procured in the U.S. All were distributed through major studios. Fox Movietone News, through 20th Century Fox; News of the Day/Hearst Metrotone News through MGM; Paramount News' Universal Newsreel; and Warner-Pathe News through Warner Bros. Other newsreels included The March of Time, All-American Newsreel (intended for black audiences) and Kinograms.

NICKS. Rips or tears in the edge of a motion picture film that do not enter the image area.

NINE-POINT-FIVE 9.5MM. Amateur and home movie film format used in Europe after 1923, with perforations in the center of the strip between frames.

NITRATE BASE. Film stock used in 35mm motion picture film before 1951. Because it is a dangerously flammable relative of guncotton explosive material, national and local fire codes restrict its storage to specially designed and located vaults. Because it is subject to deterioration with acrid odors into sticky bubbly material and fine brown powder, it must be considered endangered until copied for preservation onto safety film stock or at least onto paper prints. Hundreds of millions of feet of nitrate remain unpreserved at present, including feature films, newsreels, documentaries, and actuality footage. This is usually stored in archives and special storage vaults. Spontaneous combustion at a temperature as low as 106 degrees Fahrenheit and explosions are not uncommon, since these conditions often are present in attics and garages in summer. Once ignited, it cannot be extinguished. Less than half of the films made before 1951 survive today, in part because they were not made on safety film. Films gauged 35mm, 21mm, 11mm, and 17mm were made on nitrate stock. Usually the word nitrate can be found on the edge of the film.

NON-MATCHING/MARRIED SET UP. Similar to a Matching/Key Set Up, but the elements combined in a frame may have come from different scenes of the film when it was originally produced.

NON-THEATRICAL. Distribution of films and video tapes in educational, institutional, and private situations and environments. Not generally shown in entertainment theaters.

NOTCHING. Making a "V" cut into the film edge to remove damaged perforations, rather than removing the footage and making a splice. This practice often causes further damage because it weakens the film stock, and should be avoided.

O

OBJECTIVE. Clearly and concisely states a media appraisal assignment in a simple declarative sentence. Includes the purpose, definition of value, premise of value, and description of property.

OFF THE FILM METERING. Meter determines exposure by reading light reflected from the film during picture taking.

ONE 1-SHEET. Movie poster measuring 27" X 41".

OPTICAL PRINTING. Optically transfers the picture image to another film, rather than contact printing. Used to change image size or position, change emulsion orientation, and create numerous special effects. Possible combinations and variations in optical printing are enormous.

OPTICAL SOUND. The system for recording and reproducing for playback the sound on film in which light patterns corresponding to electrical impulses are converted to original sound. Release prints generally employ optical soundtracks running parallel to the visual track. Sound track and picture are usually separated in pre-print elements. When the sound track takes the visual form of variations in the density of the track, it is a variable density track, no longer being produced. The modern optical print contains a variable area that is the width of the track, rather than its density.

ORIGINAL. Camera original, film that went through the camera to record the light image. First-generation, highest quality film element, the film actually used in the camera to photograph the subject or scene, on film or video, as opposed to some

duplicate. An original element is the element from which a final element is generated, whether it is camera original, negative, print, video master, or any other element so defined. See also **PRODUCTION**

ORIGINAL CONFORMING. Cutting the camera original to match exactly the edited work print. Optical effects such as dissolves and fades are set up at this time. Sometimes called Negative Cutting and Matching.

ORIGINAL PROCESSING. Laboratory service processing original camera film under strictly controlled conditions to achieve consistent results within specified tolerances of a particular film stock.

ORTHO (ORTHOCHROMATIC). Film sensitive to blue and green light.

OUT-OF-FRAME. When the projected image is not vertically centered on the screen. This causes a portion of the adjacent frame to be visible near the top or bottom of the screen. At worst, the frame line bisects the screen. See also **FRAMING**

OUT-OF-SYNC. When the sound does not coincide with the movement of lips or objects that are the source of sound on screen when a film is projected. May refer to the incorrect positioning of the soundtrack on a release print.

OUTAKE, OUT. In general, any shot removed from a film or television production. Specifically, shots not workprinted and not used in a completed production.

OVEREXPOSURE. When too much light reaches the film, producing a dense negative or a very light print or slide.

OVERLAP SPLICE. A film splice when one film end laps over the other film end.

OVERLAY. In animation, a portion of a scene, generally a foreground element, painted on or applied to a cel and laid over the action to create the illusion of depth.

OXIDATION. When oxygen combines with another chemical to make an oxide. Fast oxidation is fire. Slower oxidation processes can cause the destruction of recorded media.

P

PAINTED LEADER/TRAILER. Sometimes refers to a leader/trailer that has been coated.

PAN, PANNING. In animation, a cel, background, or set-up that is wider than standard and is used to accommodate horizontally moving camera shots. Sideways movement of a motion picture camera. A moving object whose image is the subject remains in the same relative position in the viewfinder. Used sparingly, moving the camera in a horizontal or vertical plane for a panorama effect.

PANCHROMATIC, PAN. Films that record all colors in tones of about the same relative brightness as the human eye sees in the original scene; sensitive to all visible lightwaves.

PANORAMIC, PANORAMIC FORMAT. A camera format that creates the impression of peripheral vision for the viewer. It was first developed for use in motion pictures and later adapted to still formats. In still work, this format requires a very specialized camera and lens system. A broad view, usually scenic.

PARALAX. At close subject distances, the difference between the field of view seen through the viewfinder and that recorded on the film. Due to the separation between the viewfinder and the lens. There is no paralax with single-lens reflex cameras because when you look through the viewfinder you see the subject through the picture-taking lens.

PARTIAL CEL. See **CUT-OUT**

PERFORATIONS. Symmetrical high-precision holes punched in the edges of motion picture film to accept the teeth of the driving sprockets or claws in cameras, projectors, and printers. The four most common patterns of 35mm perforations are: (1) Positive, Kodak Standard, KS; (2) Negative, Bell & Howell, BH; (3) Special Purpose, Dubray Howell-DH; and (4) CinemaScope, 20th Century Fox, CS. The positive perforation is the only one generally used in 70mm applications. The 16mm and super 8mm formats each have their own unique perforations. Regularly and accurately spaced holes to transport film.

PERSISTENCE OF VISION. The Phi phenomenon. A time-lag effect between visual stimulation of the eye and cassation of response to that stimulation. For any intermittently illuminated source, there is a critical frequency, depending on the brightness of the source above which the average eye can detect no sensation of flicker. With the average screen illumination used in motion pictures, this critical frequency is approximately sixteen such intermissions per second for the average eye. Rates above this frequency appear to be continuous.

PHOTOCELL. An electronic device to produce electrical impulses that can be amplified to drive audio speakers, when modulated by visible light.

PHOTOGRAPHIC CONTRAST. In terms of negative or positive film, the ratio between the optically most dense and least dense areas, expressed in terms of gamma, the tangent of the angle formed by the straight-line portion of the DlogE curve and logE axis.

PHOTOGRAPHIC SOUND TRACK. See **OPTICAL TRACK**

PICTURE WEAVE. An undesirable sideways rhythmic movement of the picture on the screen, caused by improper threading of the film or by faulty alignment of the projector transport mechanisms. It may also result from faulty slitting of the film in its manufacture.

PITCH. In motion picture applications, the distance from the leading edge of one perforation to the leading edge of the next perforation. In sound, the frequency of the sound waves.

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PLASTICIZER. Solvents added to the film base during manufacture to increase flexibility.

POLYESTER. Polyethylene terephthalate, developed by E.I. du Pont de Nemours & Co. that they call Cronar. A film base material exhibiting superior strength and anti-tearing characteristics. Kodak calls their products ESTAR. Flexible, transparent plastic film for storage of images also sold as Mylar and Melinex. Inert and chemically stable.

POLYETHYLENE. Translucent thermoplastic with low melting point. Lowest cost and largest volume plastic in use today. Member of the olefin family of plastics, used in image storage systems.

POLYPROPYLENE. Lightweight thermosplastic known for its stiffness, high service temperature, and chemical resistance. Highest tensile strength of the olefin family of plastics. Recent developments produced highly transparent thin films for image storage.

POLYVINYLCHLORIDE (PVC). Basic PVC polyester is a rigid transparent thermoplastic. Additives cause it to vary from hard brittle material to soft flexible elastomers for image storage.

POSITIVE. Opposite of a negative. An image with the same tonal relationships as those in the original scene, such as a finished print or slide.

POSTERS. Advertisements used in and outside of movie theatres for films, measured in "sheet" equivalents (See **ONE SHEET**) and collected by individuals and archives. Lobby cards are smaller versions of movie posters.

POST-PRODUCTION. In animation, artwork made after the film, for advertising, publicity, consumer products, and other purposes. See also **LIMITED EDITION, SERIGRAPH, DYE TRANSFER**

PRE-PRODUCTION. In animation, preliminary artwork created in the developmental stages of the film.

PRELIMINARY BACKGROUND. A background painting created during the production process of an animated film that did not appear in the release print.

PRESERVATION. Process of making a usable duplicate of the best surviving material to avoid damage to the original. Black and white safety film does not generally require preservation. Storage conditions must be excellent. Color safety film fades and can be preserved only by making a black and white separation negatives, one for each color when recombined on a color print.

PRESERVATION MASTER. A film element made to preserve a production, usually only one generation removed from an endangered original element, such as a fine grain master positive printed from a nitrate negative.

PRESSKIT. Folders issued by producers for media reviewing films, containing biographical, production, and promotional printed and visual information, as well as souvenirs or gimmicks.

PRESSURE PLATE. Mechanical component to exert pressure on film in the film path to hold it rigidly in position at projector and camera apertures. Grooved, spring-loaded metal plate.

PREVIEW. The free loan of a film or videotape to permit its evaluation and consider for possible purchase by bonafide purchasers. See also **TRAILER**

PRINTED BACKGROUND. A lithographed reproduction of a background used to enhance animation cels in set-ups.

PRINTING IN. See **BURNING IN**

PROCESSING. Developing, fixing, and washing exposed still or motion picture photographic film or paper to produce either a negative image or a positive image.

PRODUCER (PRODUCED BY). The person who bears the ultimate administrative and financial responsibility for a film. In practice, the role of a producer may be much wider and can include artistic involvement. Often identified as the owner or author of a production for legal purposes. Can also be a production company.

PRODUCTION. In animation, artwork actually photographed and used in the release print of the film.

PRODUCTION BACKGROUND. In animation, a background used in the release print of the film; also referred to as a master background. A single original production background is used with hundreds of cels in the production of a film.

PRODUCTION CEL. A one of a kind hand painting that actually appeared in an animated film, laid over a background painting and photographed in sequence to create the projected illusion of motion. Some cels did not appear in the final film, such as **LIMITED EDITION** cels. See **LIMITED EDITION**

PRODUCTION NUMBER. A number assigned to a production as a means of insuring accuracy in assigning costs and other accounting data. Production numbers appear on the items themselves, on the leader, the storage can, accompanying documentation, and labels.

PRODUCTION ROLLS. A general term for various types of production elements before they are cut and assembled into reels. Film is usually stored wound on cores, not reels.

PROJECTION. Enlargement of film images by throwing them on a screen from a projector as shadows.

PROJECTION SPEED. The velocity at which a film moves through a projector. Standard rate for sound film is 24 frames per second or 36 feet per minute. For silent films, at silent speed, the standard velocity 18 frames per second.

PROJECTIONIST. Projector operator, responsible for clear focus, adequate sound levels, physical safety of the film, and demonstrating showmanship to the audience.

PROTECTIVE COATING/CONDITIONING. Substance added to the surface of a film to reduce or prevent damage.

PROUD EDGES. One or two layers or convolutions of film that protrude above the smooth surface of a firmly wound roll of

film. These are unprotected layers and represents footage that is susceptible to damage.

PROVENANCE. The pedigree of materials, including a statement of the origin and history of ownership.

PUBLIC DOMAIN. Works not subject to copyright for a variety of reasons fall into public domain and can freely be reproduced and reused by anyone for any purpose. When copyright expires or was not properly secured, or when a work was produced by the government, the material is probably in public domain. Its status should always be confirmed, since elements of the whole may be protected by copyright in some way.

PULLDOWN. The action of the intermittent sprocket on the film in the projector gate.

PUNCH. In animation, the characteristic holes that appear at the edge, usually the bottom, of production drawings, cels, and backgrounds. These holes fit over corresponding pegs that keep all elements lined up in exact register or alignment throughout the production process.

PURPOSE. Describes the intended use of the valuation conclusion and media appraisal work product.

PUSH PROCESSING. Increasing the development time of a film to increase its effective speed, raising the ISO number for initial exposure, for low light situations; forced development.

Q

R

RAIN. See **ABRASIONS**.

RAW FOOTAGE. Unedited original footage not part of a completed film or videotape.

RAW STOCK. Film that has not been exposed or processed.

REEL. A metal or plastic spool designed to hold coiled lengths of film. The equivalent of 11 minutes of film.

REEL TENSION. Resistance applied to the projector reel spindles to provide slack-free supply and windup of film.

REFLEX CAMERA. Still or motion picture camera where the scene to be photographed is reflected by a mirror onto a glass where it can be focused and composed. In a reflex movie camera or a single lens reflex SLR camera, a scene is viewed through the same lens that takes the picture, avoiding paralax. With a twin lens reflex TLR camera, a scene is viewed through the top lens and the picture is taken through the bottom lens.

REGISTERED. See **IN REGISTER**.

REGISTRATION. The accurate superimposition of the two or more images in any of the several forms of registration printing of motion pictures.

REGISTRATION PINS. Metal pins in the channel of a splicer to properly align the pitch when splicing motion picture film. In animation, metal pins that place overlapping cels in registration.

REJUVENATION. Film restoration service that includes repair, ordering and inserting replacement footage, cleaning, moisture replacement/reconstruction, inspection, and scratch removal/minimization.

RELEASE. The first distribution, exhibition, or telecast of a moving image work.

RELEASE PRINT. A composite duplicate print with picture and sound in sync of a completed motion picture intended for screening and general distribution. After a satisfactory trial print or an approved check print from an intermediate is obtained, multiple release prints are made for distribution and use.

REMAKE. The later production, with different credits, scripts, or casts, of a story previously filmed or recorded.

RENTAL. The use of a film for which a fee is paid to a distributor.

REPLACEMENT COST. Cost of replacement property that is as good as but no better than that lost.

REPLACEMENT FOOTAGE. Short segments of film footage that may be ordered from the distributor/laboratory to replace damaged or missing sections of a film.

REPRODUCTION COST. Current cost of duplicating an identical new film or photograph.

R-PRINT. Any enlargement from a transparency.

RE-RELEASE. A revival or re-broadcast of a work by the original distributor, releasing agent, or broadcaster. Changes in format (from 35mm to 70mm) or other aspects may be involved.

RESERVE. The confidential minimum price agreed between a seller and the auction house, below which the item will not be sold. Appraisers often assist in determining this price, called a buy-in price.

RETAKE. Footage retaken at any time after the first filming.

RETICULATION. Cracking and distorting of the emulsion during processing, usually caused by wide temperature or chemical activity differences between the solutions.

RETOUCHING. Altering a print or negative after development by use of dyes or pencils to alter tones of highlights, shadows, and other details, and to remove blemishes.

REVERSAL. Film that develops a positive image on the same film when developed, as opposed to the customary negative image. If exposure is made by printing from a negative, a negative image is produced directly. May be black and white or color, and either sound or picture or both, usually 16mm films. In the reversal process, a latent image is developed, destroyed by bleach, and ultimately fixed. A reversal original is the film originally exposed in the camera and processes to produce a positive image. This positive image is not the same as a print from a negative, since right and left are transposed.

REWIND Automatic or manually controlled set of bench-mounted spindles used to control the winding of film from reel to reel

REWINDING Transferring film from the take-up reel to the supply reel so that the head end, or start of the reel, is on the outside of the reel. When there are no identifying leaders or labels on the film, upside-down images signify the head end

ROPING Motion picture film damage in progress until the projectionist notices or the film runs completely off the sprocket. Continuous sprocket tooth indentation along the length of the film. Usually caused by a poor splice or other damage forcing the film to ride off the sprocket and remain in that position. See also **RUN-OFF**

RUN-OFF Motion picture film damage when the film briefly jumps off the sprocket causing sprocket tooth indentations. See also **ROPING**

RUSHES Pictures and sound positive work prints made from camera negatives of a day's shooting usually shown before the next day's shooting begins. Also called dailies. Used for quality control

S

"S" BENDS Kinks in film layers caused by pulling the end of the film on a loose roll in order to tighten the roll. Especially damaging to film containing oil deposits because no slippage is possible when oil deposits cause film to stick

SAFETY STOCK Film used for 35mm pictures since 1951 and for 16mm film since the 1920s, and even as early as 1912 for some non-theatrical prints. Safety film, diacetetate, is composed of either acetyl cellulose triacetate or polyester, called Estar and Cronar, and is slow burning and not inflammable, as defined by ANSI document PH1.25, PH22.21 and by numerous municipal fire codes. When exposed to flame, modern safety film curls and extinguishes itself. Used extensively in educational, religious, and amateur films, it gives off an odor of camphor or moth balls. Nitrate-base film is highly flammable and even explosive as it deteriorates. The terms "Safety Base Film," "Acetate Base Film," and "Polyester Base Film" are synonymous with "Safety" Stock/Film. It may have a shelf life as long as that for good quality paper, about 300 years. Common gauges include 70mm, 35mm, 16mm, 8mm, Super 8mmm, and earlier 9.5mm, 22mm, 28mm, and 17.5mm positive

SATURATION The state or degree of being a pure color. By the Munsell system, three qualities are characteristic of color: Hue, value, and chroma. Hue, a function of wave length, refers to the color itself, such as red, green, or blue. Value describes the relative brightness of the color. Chroma expresses the purity of the color in terms of the extent to which grey is absent. By this system, it is possible to describe a color with precision through reference to it by the index numbers used to designate hue, value, and chroma.

SCRATCH A single, distinct, usually vertical line, mark, or injury to a motion picture film print or in an earlier printing stage, resulting in lines in the picture area. Can be an injury to either the base side or the emulsion side of a film. See also **LATERAL/TRANSVERSE SCRATCHES, LONGITUDINAL SCRATCHES**

SCENE One or more shots made of the same subjects at the same location at the same time.

SCRIPT The actual document used in production of the moving image materials, or a close approximation, generally around a hundred pages in length. May also be unpublished scenarios, shooting scripts, dialogue lists, and post-production continuities written from the completed film. Usually the property of the production company. Written specifications for the production of any audio or visual production

SEQUENCE Series of scenes or shots that relate to each other.

SERIAL In theatrical film usage, a special type of short subject film consisting of episodes presented in installments over time. A serial engaged audience interest in a hero or heroine whose exploits reached an unresolved crisis at the end of each episode. This served as the start of the next melodramatic production. Serials remained popular with motion picture theater audiences until production of them ceased in the early 1950s. In television, a series of programs with storyline continuing from episode to episode. See also **SERIES**

SERICEL See **SERIGRAPH**

SERIES A group of separate items related to one another by virtue that each item bears a collective title in addition to its own individual title. Individual items may or may not be numbered. In television, a group of programs created or adapted for broadcast with a common series title, usually related to one another in subject or otherwise. Often, television series appear once a week during a prescribed time slot, but not always. They are usually created to be open ended, without a pre-determined number of episodes. In a fiction series, the programs typically share the same characters and basic theme

SERIGRAPH/SERICEL Animation artwork created for retail sales to resemble a cel or set up, utilizing a mass-produced, silk screen printing procedure on polyester instead of standard animation production techniques. Hand-cut master serigraphy screens are prepared from art used in the production of the film and selected by the studio. The serigrapher mechanically applies each color separately, one screen at a time, in registration. Each resulting serigraph is

an original work of art and is usually offered as a numbered work in a limited edition series, often in total editions numbering from 2,500 to 9,500.

SET-UP. A combination of a cel, or cels, and background as they would appear together in a frame of the finished production. A set up may also include additional elements from a scene, such as overlays or special effects. See also **MATCHING/KEY SET-UP, NON-MATCHING/MARRIED SET-UP**.

SEVENTY 70MM. Film gauge generally used for release prints of large budget feature films. 70mm prints are made from 65mm negatives or are blown up from 35mm negatives.

SHORT. Commercially-released moving image production brief in length, usually not more than three 35mm reels, not a feature and not of feature length.

SHOT. A single composition that runs from camera start to stop. A picture.

SHRINKAGE. Reduction in the size dimensions of motion picture film. Caused by loss of moisture, support plasticizers, and solvents. Can also be caused by heat, use, and age. Shrinkage rarely exceeds 5% in modern acetate films, causing no problems. Polyester films exhibit even less shrinkage, lower than 1%.

SHUTTER. In theatrical projection, a two-bladed rotating device used to interrupt the light source while the next film frame is being pulled down into the projector gate. One blade masks the pulldown while the other blade causes an additional light interruption. This increases the flicker frequency to 48 cycles per second, a level that is not objectionable to the viewer at the recommended screen brightness of 16mm foot-lamberts, 55 candles per square meter. Can be a curtain, blades, a plate, or some other movable cover in a projector or camera that controls the time that light reaches the film.

SHUTTLE. See **PULLDOWN**.

SIGHT INSPECTION. An eye-ball inspection of a film without the aid of a viewing device.

SIGNAL TO NOISE RATION. The ratio of the volume levels of the desired signal and the noise introduced by the specific audio amplification or transmission circuit.

SILENT FILM. Film that has no sound track. Generally implies film photographed to be projected at **SILENT SPEED** instead of **SOUND SPEED**. Films from the silent era, before sound was recorded for simultaneous projection with film, a practice which began about 1928. Silent theatrical films ordinarily had live musicians, such as theater organists or pit bands from vaudeville, along with sound effects.

SILENT SPEED. Motion picture projection speed of 18 frames per second.

SINGLE FRAME EXPOSURE. Exposing a movie film one frame at a time so that each shot is a single frame. Commonly used for animation.

SINGLE SYSTEM SOUND. Simultaneously recording sound and picture on the same film (or on a parallel system) during the original shooting.

SIXTEEN-FIELD. Standard animation cel size of approximately 15 1/2" wide by 12 1/2" high.

SIXTEEN 16MM. Film gauge widely used since 1923 by educational, industrial, government, scientific, and amateur filmakers. In addition to this non-theatrical distribution, most television newsfilm and documentary film production uses 16mm, when not using video. This gauge runs 40 frames per foot. It may have single or double perforations, with either negative or positive pitch.

SKIVINGS. Fine, threadlike particles of film found in the vicinity of the projector gate, caused by physical abrasion of the film against a sharp burr or nick on a component in the film path.

SLIDE. Photographic transparency mounted (glass, cardboard, metal, or plastic) for projection (single, double frame; 2" X 2"; overhead projector transparency of 10" X 10" dimension).

SLIPPAGE. When convolutions of film on a storage reel slip.

SLOW MOTION. Action projected on the screen seen slower than the action that was photographed. Exposing film at a rate faster than normal and projected at the normal rate.

SMOKING. Distortion of film on a reel caused by loose winding of film that has a high degree of curl.

SMPTE. "Simp-tee," the Society of Motion Picture and Television Engineers, a professional organization responsible for establishing and enforcing industry technical standards.

SOFT FOCUS. Produced by use of a special lens that creates soft outlines, apparently slightly out of sharp focus.

SOLVENT. Film Cleaner.

SOUND ADVANCE. The interval on motion picture film between a specific frame of picture and the point on the sound track which matches it for synchronization. In 16mm projection prints there are 25 frames between corresponding picture and sound, the sound leading in advance of the picture when projected. This standard difference is required because sound and picture, at any point in time, are reproduced from different points on projectors.

SOUND DRUM. Flat roller in the sound head designed to keep the film precisely positions at the point where the scanning beam slit scans the sound track. Also called the scanning drum.

SOUND JUMP. Loss of continuity in the audio portion of a motion picture film, usually caused by missing footage.

SOUND SPEED. The standard rate of movement, 36 feet per minute for 16mm film, and frame repetition rate, 24 frames per second for motion picture camera, recording, and projection equipment. For 35mm film, rates are 90 feet per minute and 24 frames per second. Sound speed for film, regardless of gauge, is 24 frames per second. Speed at which

professionally produced sound movies are generally exposed and projected.

SOUND TRACK. The photographic/optical sound track running lengthwise on 35mm film adjacent to the edges of the picture frames and inside of the perforations.

SOUND TRACK DAMAGE. Deformation of the sound track portion of a motion picture that interrupts sound quality.

SOUND TRACK MIXING. When multiple separate sound tracks for narration, sync sound, music, and effects are combined when transferred to a combined single track. The relative levels of the various single sound tracks are controlled by an editor to result in a desired balance between voices, music, sound effects, and the like.

SOUND TRANSFERS. Original sound recording copied electronically onto sprocketed magnetic coated film for subsequent editing and mixing. The mixed sound track, recorded on magnetic film, is then transferred to a photographic sound negative for printing.

SPINDLE HOLE. Center hole in a film reel.

SPLICE. Uniting two separate length of film to function as a single piece of film when passing through a projector, camera, or processing machine. Uses cement, tape, or mechanical fastener.

SPLICER. Device to splice the ends of motion picture film accurately so the joined segments pass through a projector, film processor, or camera without interruption. Also called splicing block. Essential in editing films.

SPLICING TAPE. Material to make overlap or butt splices without the need for film cement or mechanical fasteners. Made from non-oozing adhesive coated to a very thin polyester base, available in clear, translucent, and opaque versions in several sizes, with and without perforations.

SPLIT REEL. Film reel or spool arranged so two retaining flanges can be separated. The hub accepts standard plastic film cores, for safer handling of film on cores.

SPOTTING. Retouching a processed print with a pencil or brush using water colors or dyes to eliminate spots left by dust or scratches on the negative.

SPROCKET. Toothed wheel used to transport perforated motion picture film.

SPROCKET DAMAGE. Sprocket perforations that have been disfigured.

SPROCKET DRIVES. Wheel with extending fingers that can feed motion picture film through projection, inspection, processing, and other film handling mechanisms.

SPROCKET HOLES. Unwanted holes in the surface of a motion picture film caused by a drive sprocket, resulting from run offs and misaligned sprocket drives. See also **SPROCKET PERFORATIONS**.

SPROCKET MARKS. See **SPROCKET DAMAGE, SPROCKET PERFORATIONS**.

SPROCKET PERFORATIONS. Perforations in a film positioned to the side and between each individual frame allowing the film to move through the projector. There are 40 sprocket perforations to every foot of 16mm film.

SPROCKET REPAIR TAPE. Thin, usually polyester base, pressure sensitive adhesive tape with perforations identical to motion picture film. Applied precisely over damaged sprocket perforations to restore acceptable projection of the film. Considered by some to be temporary repair, awaiting replacement footage.

STAIN. Discolored areas on film or paper caused by contaminated developing solutions or insufficient fixing, washing, or agitation.

STATIC ELECTRICITY. Under ambient room conditions, the presence of a static charge on film can result in the ionization of air and possibly cause electric sparks. Presence of an electric field due primarily to the presence of an electric charge on materials. If the materials are nonconducting, then the electric charge will remain indefinitely as a static charge or perhaps accumulate on the material.

STIFFNESS. See **BRITTLENESS**.

STILLS. Black and white photos from a film measuring 8 1/2" X 11", sold in sets, used for illustrations or to promote the film. Generally owned by the production company.

STOCK. See **FILM STOCK**.

STOCK FOOTAGE SALES LIBRARY/ARCHIVE. A commercial organization that sells motion picture footage and video images for use in other productions.

STOCK PHOTO AGENCY. A business that maintains a large collection of still photos whose rights are available for sale or lease/rental to advertising agencies, calendar firms, and magazines for use in their projects.

STORAGE. Motion picture film deposited safely in an organized, controlled environment.

STREAKING. An undesirable diffused visual defect that appears vertically on the screen in projected film for a few frames or a few feet.

STRUCTURAL DAMAGE. A deformation in a motion picture film that weakens the base or inhibits projection, such as edge damage, nicks, creases, burns, or torn sprocket perforations.

STUDIO BACKGROUND. See **ART PROPS/STUDIO BACKGROUND**.

SUBJECT CONTRAST. The scale of tonal values exhibited by a subject. If the scale is short, with little range of tone, it is called "flat," whether generally dark or generally light. If the subject tonal scale is reasonably long, with good gradation from black to white, it is regarded as normal. When the subject tonal range is great, and intermediate tones are relatively lacking, the subject is termed "contrasty."

SUBTITLE. A title superimposed over action, usually at the bottom of the frame, used to translate foreign language dialogue or to identify the scene.

SUPER 8MM. Replaced regular 8mm film in 1966 for distribution of educational, scientific, and training motion pictures throughout 1970s. Super 8mm uses reduced sized perforations to permit the picture area to increase by 50% over regular 8mm format. 72 frames per foot is standard.

SUPPORT BASE. See **BASE**

SUPPLY REEL. The film storage reel that holds the film before it proceeds into a projector.

SURFACE CONTAMINATION. Unwanted substance on the surface of a film, such as dust, dirt, fingerprints, or oils.

SWELL. Increase in the dimension of motion picture film caused by its absorbing moisture during storage and use in high humidity conditions. When swelled, the film surface is subject to increased abrasion and damage.

SYNCHRONIZATION. Precise match between picture and sound. See **IN SYNC**

SYNDICATION. Distributing television programs, series, and packages to individual broadcasters and cablecasters, using syndicators.

T

TAB-TO-TAB REPRODUCTION. Duplication of a specific section of a film roll, marked at start and end by paper tabs or tape. When a loop of thread is tied loosely in perforations to mark sections, it is called cord-to-cord marking. The National Archives and the Library of Congress do not generally allow such marking of materials. Other archives may.

TAIL. End of a film. When a film is wound on a reel or roll with the end on the outside, it is said to be tail out.

TAKEUP REEL. Storage reel onto which a motion picture film is wound after projection and before it is rewound.

TALENT. Identifies those individuals in front of the camera. See also **CAST**

TALENT RELEASE. A legal document granting permission to reproduce or distribute the likeness or voice of an individual within a production.

TAPE SPLICE. Film joint using special splicing tape applied to both surfaces of the film.

TAPE SPLICER. Device that joins film using splicing tape, generally unperforated, cut and perforated at the time the splice is made.

TAX APPRAISALS. Media appraisals are conducted for estate division and for determining tax liability. They are not written for probate, which tests a will in court. Estate taxes (death taxes on the decedent's estate) and inheritance taxes (imposed on the beneficiary) require appraisals, as do gifts to charities for a tax benefit.

TEAR. Edge damage that enters the image frame.

TECHNICOLOR. Trademark for special color film printing techniques.

TECHNICOLOR CASSETTE. Enclosure for an endless loop of Super 8mm film inserted directly into a projector to avoid film handling and threading.

TELECAST. Making a production available to an audience by broadcasting it on television. See also **DISTRIBUTION**

TELECINE. Equipment to transfer film to videotape.

TELEPHOTO LENS. Lens that makes a subject appear larger on film than does a normal lens at the same distance from camera to subject. Longer focal length and narrower field of view than a normal lens.

TENSION. Resistance applied to linear motion of the film through projectors, cameras, and other film handling equipment. Caused by tension pads, drive sprockets, take-up reel drive motors, and spring loaded guide rails.

TEST FILM. Section of film with a variety of sample damages to test operation of film inspection machines.

THEATRICAL. Distribution of motion pictures in theaters for public exhibition.

THIN NEGATIVE. Photographic negative that is either or both underexposed or underdeveloped, appearing less dense than a normal negative.

THIRTY-FIVE 35MM. Standard film gauge for theatrical and commercial motion picture productions and release prints, as well as filmstrips. Each foot contains 16 frames.

THREADING. Placing film correctly in the film path through such film handling equipment as projectors and cameras.

THREE-STRIP TECHNICOLOR. Process begun in 1932 using a special camera that exposed three color separation negatives for red, green, and blue. Each negative strip became a matrix that transferred dyes to the final release print.

TIME CODE. A system for numbering video frames where a code denoting hours/minutes/seconds/frames is assigned to each frame. It is stored in digital form out of the image area on an unused audio track or an address track. In North America, the time code standard is the Society of Motion Picture and Television Engineers (SMPTE). When the time code appears in the image area on a copy, it is burned into the picture for screening, logging, editing, and to prevent unauthorized use.

TIME LAPSE MOVIE. Shows in a few minutes or seconds the events that take hours or days to occur, accomplished by exposing single frames at much slower than normal fixed intervals.

TIMING. The process of inspecting a film to be duplicated and assigning the printer light values to the scenes it contains in terms of the film stock onto which the image is to be transferred. Before the first trial composite print is made, the confirmed picture original is analyzed for color and density. Scene to scene color and/or density balance is then accomplished during printing. Also, the procedure involved in fitting commentary to accompanying picture appropriately. Timing differs depending on the light source in the projector.

the print is intended for. The incandescent lamp projector is normal in the non-theatrical field. A timing value that matches a different color temperature is required for projection for television broadcast or projection illuminated by arc or Xenon lamp. See also **COLOR TEMPERATURE**

TINT. Shades of white in a finished print controlled by the color of paper and varying from white to buff.

TITLE. Scene that shows the name of a film or slide show, usually placed at the beginning, or indicating what is coming next. The name of a completed work.

TONE. Degree of darkness or lightness in a given area of a print, also known as value. Bluish cold tones and reddish warm tones refer to color of the image in both black and white and color photographs.

TRADE NAME. A credit designation that is not the name of a production company nor the name of a series. "A Triangle Comedy" is an example.

TRAILER. A publicity film usually consisting of short excerpts from a forthcoming presentation to be shown in a theater, shown as part of the current program. Now included on VHS rental videotape recordings. Also used in television and in theater commercials for a feature film, known as previews of coming attractions. Also, a length of film attached at the tail end of release prints identifying the subject, part, or reel number, with several feet of projection leader.

TRANSPARENCY. Positive photographic image on film viewed or projected by transmitted light shining through the film.

TRIACETATE BASE. See **ACETATE FILM**

TRIMMED CEL. See **CUT-OUT**

TRIMS. Unused remnants cut from shots in a film. Trims may be carefully classified and stored away for later use in a production and for archival study.

TUNGSTEN LIGHT. Light from standard room lamps and ceiling fixtures that are not flourescent.

TWELVE FIELD. Standard animation cel size of approximately 12 1/2" wide by 10-1/2" high.

TWENTY-EIGHT 28MM. Obsolete film gauge used in Canada for safety based release prints.

TWIST. Effect produced when new film is wound loosely, emulsion side in, under dry air conditions. Wound emulsion side out in the same environment produces undulations directly opposite each other, rather than alternating from one edge to the other.

U

ULTRASONIC CLEANER. Film cleaning equipment using ultrasonic sound waves to dislodge and capture imbedded dirt.

UNDEREXPOSURE. Too little light reaches the film producing a thin negative, dark slide, or muddy looking print.

UNEVEN WIND. Reel of motion picture film with many film convolutions protruding from the roll edge. These exposed edges are vulnerable to damage from dropping or reel flange pressure when forced into a dished shipping case. See **PROUD EDGES**

UNIFORM TITLE. In archival moving image use, the original release title in the country of origin.

UNIVERSAL LEADER. Film projection leader, designed according to ANSI Document PH22.55 for the projection rate of 24 frames per second or 1.5 feet per second and recommended for use on all release prints. Replaced the Academy leader originally conceived when the motion picture rate was 16 frames per second.

UNSTEADINESS. Objectionable vertical motion in the projected screen image.

USAGE FEES. Access fees charged for the reuse of public domain materials or other material. Additional license fees, which are not the same as usage fees, may be charged by the owner of copyright or other rights.

V

V CUT. See **NOTCHING**

VALUATION. Determining the current market value at a specific date of the property rights, considering the appropriate market and types of buyers. Related to cost estimations, earnings forecasts, and appraisals.

VALUE DEFINITION. Market, fair, use, acquisition, investment, insurable, assessed, and owner values are alternative, appropriate values that may be agreed on by a client and an appraiser.

VALUE PREMISE. The conceptual framework for the quantitative analysis and qualitative judgments that result in valuation conclusion, such as value in use, as part of a going concern, value in place, as part of an assemblage of assets; value in exchange, in an orderly disposition, and value in exchange, in a forced liquidation.

VARIABLE-AREA SOUND TRACK. Photographic sound track made of one or more transparent lines of varying width that run the length of a motion picture film within the sound track area. Most commonly used method for sound tracks.

VARIABLE-CONTRAST PAPER. Photographic printing paper that provides different grades of contrast when exposed through special filters.

VARIABLE-DENSITY SOUND TRACK. Photographic sound track constant in width but varying in density/transparency along the length of a motion picture film within the sound track area. No longer used in motion picture prints.

VERSION. A deliberate issue of a film or television production with major or minor changes from an earlier issue of the

production. A version with major changes is distinguished from a version with minor changes by the type and extent of the alterations. The term is applied non specifically to indicate the presence of some change, either major or minor, and its use is ambiguous and inconsistent.

VIEWER. Mechanical and optical device used to examine an enlarged images of motion picture film.

VIGNETTING. Printing central area of a photo and shading the edges gradually to white.

VINGI, LARS. Noted media philosopher who is quoted as early as the mid-1960s as saying, "Any business that's based on running plastic strips over steel spikes to project a shadow on the wall has no future."

VINTAGE. Often used to describe rare photographs. It is generally a print made at roughly the same time as the negative by the photographer or by a supervised assistant.

VISUAL INSPECTION. Using a device to enlarge a projected image to locate visual damage by sighting it.

VISUAL JUMP. See **IMAGE JUMP**

W

WDP. Frequently used abbreviation for "Walt Disney Productions" when used to refer to the provenance of an object.

WET PRINTING. Coats the surface of the film being printed with a liquid having the same index of refraction as the film. The light passing through the film is not refracted or bent at the scratches and the effect is as if the surface defects were not present in the base or the emulsion. It cannot replace missing information or conceal foreign matter imbedded in the original. Wet printing is done with wet gates on optical printers, with wet application on optical and contact printers, and with total immersion on contact printers.

WIDE ANGLE LENS. Shorter focal length camera lens with a wider field of view to include more subject area than a normal lens.

WITHDRAWN FILM. Film removed from use in a collection due to damage, out of date content, denial or loss of continuing distribution rights, or lack of use.

WORK FOR HIRE/WORK MADE FOR HIRE. Any work assigned by an employer to an employee. The work is owned by the employer, employment defined technically under the copyright law.

WORKPRINT. A motion picture print made from original positive or negative camera footage used in place of the original. This assembled print represents the sum of editing decisions for the entire production. The protected original is then edited to a fine degree to achieve the final version of the production, matched to the workprint by edge numbers or key numbers. In video production, denotes window dubs or videotapes with visible time codes prepared for editing purposes, later matched in the same way for final production.

WOW. A periodical disturbance in sound, usually caused by regular variations in angular velocity of some mechanical component of a sound reproduction system.

X

Y

Z

ZOOM LENS. Camera lens with focal length adjustable over a wide range, giving the photographer many focal lengths.

ZOOM SHOT. The area of view decreases (zooming in) or increases (zooming out) and relative size of main subject increases or decreases while the shot is being made, using a zoom lens.

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SERVICE
PURPOSE, CLIENT
MATTER

■16mm film
Pre-Appraisal Survey
Sale, Inheritor
One 20-minute film made in 1912 of the sacred Hopi Snake Dance, later forbidden to all photographers. With other sequences of Southwest Indians. Full appraisal subsequently ordered by the owner, the grandson of the filmaker.

■78rpm recordings
Appraisal
Taxes, Estate manager
Collection of 13 rare phonograph records of Asian music.

■16mm film
Pre-Appraisal Survey
Sale, Museum
A 60-minute color film made in 1952 showing the building of Kuwait, its oil fields, and Kuwait City.

■16mm film
Appraisal
Tax, Filmaker
Collection of 4 historical films: Two on World War II; one on the 1856 Hungarian Revolution; and one that is a personal documentary.

■Posters, catalogs, books, portfolios of gravures, letters, news release
Appraisal
Tax, Inheritor
A collection of 13 items of memorabilia from the 1939/1940 Golden Gate International Exposition.

■Photographs
Pre-Appraisal Survey
Sale, Collector
A collection of photographs of 12 authors matched with signed letters from each.

■16mm films
Appraisal
Tax, Collector
23 reels with more than 10,000 feet of black-and-white film digests, produced in France in 1968.

■Audio tape recordings
Appraisal
Tax, Estate manager
More than 50,000 feet of original open-reel audio tape recordings of ethnological importance, made in the Far East during an 18-year period of history a quarter of a century ago.

■16mm films
Pre-Appraisal Survey
Donation, Owner
A collection of 150,000 feet of French cultural films, produced by Pathe, Gaumont, and Eclair in the 1960s and 1970s.

■Fine art photograph
Appraisal
Insurance, Photographer
One photograph by a fine art student at Yale University.

■Audio tape recordings
Restoration
Donation, Archivist
Restoration of a lost audio recording of an oral history by a 95-year-old master mariner about his sailing experiences around Cape Horn. Certified transcript and restored tapes.

■Color film
Appraisal
Tax donation, Inheritor
50-minute color documentary film made on Treasure Island during the 1939/1940 Golden Gate International Exposition. Rare color footage of muralist Diego Rivera in the Art-in-Action Exhibition, Japanese-American Friendship Parade, and Soap Box Derby.

■Photography literature, gravures
Pre-Appraisal Survey
Auction, Collector
The most valuable issue of Stieglitz's quarterly CAMERA WORK, known as the finest American art magazine of the first half of the 20th century.

■35mm film
Appraisal
Tax, Owner
One sound color film on the life and training of Japanese wrestlers in the late 1960s.

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■16mm film
Pre-Appraisal Survey
Sale, Owner
A collection of more than 200,000 feet of film shot in Asia.

■Fine art photograph
Location research
Sale, Owner
Located and documented the site of the 1946 Ansel Adams photograph "Chinese Camp, California" and the photograph's subject artifact. Location, date, and negative number confirmed by the Ansel Adams Trust.

■Audio tape recordings
Appraisal
Tax, Owner
A collection of 234 reels of open reel audio tape recordings and 48 audio cassettes, documenting the communication arts and sciences.

■16mm films, fine photographs
Appraisal
Sale/Bailment, Filmaker
A collection of 140,000 feet of film and a collection of photographs on maritime life, for a national historic park.

■16mm film
Appraisal
Tax donation, Owner
A collection of more than 300,000 feet of uniquely rare camera-original Kodachrome motion picture film, documenting the life, crafts, customs, and traditions of Southwest American Indians, filmed in the 1930s. Both the film and the appraisal accepted by a major county museum as a donation.

■Audio tape recording
Oral history
Preservation, Archivist
A recording of an 84-year-old photographer's career as artist, film producer, and world traveler for more than 60 years. Received his first camera, a one dollar Kodak Box Brownie, as a gift from Ansel Adams in Yosemite Valley at age 11.

■35mm film
Appraisal
Donation, Collector
One unique feature film, recently rediscovered, starring Stan Laurel and Oliver Hardy with Edgar Kennedy, Charlie Chase, and Tiny Sanford.

■16mm film
Appraisal
Preservation, Archivist
Two color films on the life, development, and habits of the California Condor, made in the 1930s, when approximately 45 of the giant birds remained in the wild.

■VHS video cassettes
Research
Collection, Museum
Planning and selection of a circulating library of video cassettes for home viewing by museum members.

■16mm equipment
Appraisal
Donation, University
A collection of 220 pieces of used professional motion picture production equipment.

■Animation cel/art
Pre Appraisal Survey
Estate, Trust Officer
A collection of animation cels and art of Walt Disney, with other Disney memorabilia.

■35mm film
Copyright appraisal
Ownership, Estate manager
One feature film that was released twice world-wide.

■16mm film
Appraisal
Sale, Art appraiser
A collection of 9,000 feet of camera-original Kodachrome, documenting the lives and world travels of noted travelogue filmakers Martin and Osa Johnson, from 1931.

■Historic documents
Proposal development
Tax, Newspaper
A mixed-media collection of more than 7,900 historic documents, photographs, and negatives created by a working newspaper staff between 1900 and 1983. Collaborated with colleague appraisal specialists in different fields.

■16mm film
Consultation
Cataloging, Archivist
A collection of more than 1.5 million feet of film for a scientific research institute on the subject of homosexuality.

■16mm film, 35mm film
Pre-Appraisal Survey
Donation, Donor/owner
A collection of natural science and wildlife film productions and camera-original film photographed over several decades. Black and white and color. For donation to several museums

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and universities.

■16mm film
Appraisal
Donation, Owner
A collection of 32,000 feet of original color film made in 1973 on the flora and fauna of special locations in East Africa. Donation to the scientific film collection of a foremost private university.

■16mm film
Appraisal
Litigation, Major studio
A 13-part color film series on health topics, for evidence in a law suit.

■Audio tape recordings
Appraisal
Donation, Producer
A collection of more than 22,000 feet of magnetic tape recordings of ethnographic sound tracks made on 15 islands in the South Pacific, donated to a university's special collection.

■16mm films
Appraisal
Purchase, Federal government
A collection of 12,000 feet of original color motion picture film with more than 22 hours of synchronous and wild sound recordings, as well as a 28-minute edited sound film of a national memorial, for an agency of the federal government.

■35mm film
Appraisal
Tax, University library
One 75-minute black and white, sound feature documentary filmed on a remote island off Korea, for donation to the manuscript-archive-special collections division of a major university library.

■35mm film
Appraisal
Purchase, National museum
455 feet of camera-original film and 703 feet of color work print of a wooden steamship for purchase by a national museum.

■35mm film
Appraisal
Purchase, National museum
465 feet of camera original and 679 feet of color work print of a wooden steamship for a purchase by a national museum.

■35mm film
Proposal Assessment
Funding, Foundation
An evaluation of a film production proposal submitted to a foundation for potential funding.

■16mm films
Appraisal
Tax, University
Four completed color, sound film productions made in the Far East, accepted as donations by a state university system.

■Glass stereopticon slides
Appraisal
Donation, University
225 hand-colored glass slides accepted as a donation by a university for special collection study.

■Still photographs, vintage postcards, hand-colored prints, negatives
Appraisal
Donation, University
A collection of photographs, postcards, hand-colored prints, and over 1,000 negatives donated to a university as part of an estate.

■Television programs
Brokerage negotiation
Distribution, TV station
A series of 13 British educational television science films, for an institution negotiating for their North American distribution via videotape, 16mm, and broadcast television.

■16mm film
Appraisal
Donation, Art museum
One sound, color print of an experimental art film produced by a distinguished French feature film director given to a state art museum film archive.

■16mm films
Appraisal
Donation, University
A collection of 12 educational and documentary color, sound film productions accepted by a state university as a donation for tax credit.

■16mm reduction print, 35mm film
Appraisal
Tax, Archive
A print of an ancient history film from a 35mm motion picture production on the building of the Great Wall of China, a 16mm print reduced from a black and white 35mm feature film, accepted for a special collection.

■35mm films
Appraisal
Tax, Film archive
Six color films and 2

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black and white 35mm prints given to a major film archive as a tax deduction.

■16mm films
Appraisal
Donation, University
A collection of 73 reels of rare 16mm color and black and white films for use in political science fields

■16mm films
Appraisal
Tax, Film archive
A collection of 7 35mm and 2 16mm feature films accepted by a film archive for tax donation.

■35mm films
Appraisal
Donation, Donor
Four 35mm feature films donated to a film archive as a tax deduction.

■35mm films
Appraisal
Donation, University
Four Greek documentary films offered as a donation to a major private university. As a result of this critical appraisal, the film donation was declined by the university.

■Negatives
Appraisal
Insurance, Photographer
A collection of 500 black and white negatives, 150 fine art photographic black and white prints, and 1,000 camera-original color transparencies made in Europe and South America.

■Photographic negatives
Appraisal
Sale, Attorney
A collection of 70,000 photographic negatives, the life work of a newspaper photographer in a major U.S. city, sold to provide income to his family following his retirement.

■Sound recordings, related album covers, advertising posters
Appraisal, Cataloging
Sale/insurance, Inheritor
A collection of 78rpm musical records, record jackets, album covers, and advertising posters for recording artists and companies, an inheritance included in an estate, appraised for insurance and subsequently donated to an archive for study.

■Audio recordings, video recordings, slides, 8mm films, photographs, 16mm films
Appraisal, Packaging
Donation/sale, Estate manager
A collection of a variety of media to preserve six African safaris, some of which were destined for inclusion in a video production. Donated to an anthropological institute and sold as stock footage to a commercial producer.

■Fine art photographs
Appraisal
Sale, Owner
Two vintage fine art photographs made by a famous photographer and given to the owner in exchange for work, sold through a fine art broker in order to liquidate the collection and provide funding for travel during the owner's retirement.

■Photographic negatives
Appraisal
Donation, Estate manager
A collection of 3,000 early negatives of photographs of coastal islands donated to a local museum to produce income, and a state university library for historic preservation and study.

■Photographic film
Appraisal
Litigation/insurance, Attorney
Unprocessed photographic film of a professional photographer lost by a laboratory. Insurance firm offered to replace the original cost of the film, not including the cost involved in materials and production, which the photographer had incurred before shipping the film for processing.

■Autographed letter
Appraisal
Sale, Attorney
One 1955 business letter signed by a major Hollywood film producer.

■Movie prop
Appraisal, Authentication
Insurance/auction, Owner
A wooden sled with the word "Rosebud" painted on it, used in the production of the film, CITIZEN KANE.

■16mm films
Appraisal
Insurance/donation, Owner
A collection of 60 black and white cowboy movies owned by a singing cowboy star of the films who later traveled the country showing and

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discussing the films; performance insurance and subsequent donation to a film archive.

■Hollywood studio promotion gimmicks
Appraisal, Cataloging
Donation/tax, Donor
A 30-year collection of promotion gimmicks sent to a newspaper movie reviewer, from yellow bricks to T-shirts with movie and studio logos.

■8mm films, 8mm cameras
Appraisal
Sale, Owner
A collection of home movies and cameras in the inventory of a film processing laboratory, for sale to an antique collector. Identified through aperture frame marking on camera original film.

■Fine art photographs
Copyright appraisal/ Authentication
Litigation, Federal judge
The publisher of a book of photographs used inferior duplicate negatives, not original negatives, of photographs taken by a world-renowned landscape photographer, negatives available to anyone through the federal government. The photographer's estate claimed damage to their continuing private sale of prints of the photographs from higher quality original negatives.

■Still cameras
Appraisal
Auction, Collector
A collection of antique still photographic cameras, including one gold-plated Kodak commemorative model, to establish the buy-in price at auction.

■35mm film
Evaluation
Proposal, Learned society
A film production proposal made to a learned society in order to secure production funding.

■Hand-colored glass slides, magic lantern projector
Appraisal
Auction, U.S. Customs
A collection of 50 hand-colored 4" X 4" glass slides and an antique brass "magic lantern" glass slide projector seized by customs agents.

■Vintage picture postcards
Appraisal
Insurance, Collector
A collection of 300 photographic postcards for insurance.

■Producer's business assets
Appraisal
Auction, Filmaker
The entire business assets of a going concern in the film and video production business, including equipment, supplies, and facilities for production, distribution, marketing, and customer service functions.

■Photography books
Appraisal
Liquidation, Receiver
A library of popular, technical, and scholarly books and manuals on photography, assets liquidated by the receiver of a defunct savings and loan.

■16mm films
Appraisal
Donation, Researcher
A comprehensive collection of short, 25 cents a look "peep-show" films, vintage 1940s and '50s, donated by the original producer/ distributor to a sociological research center.

■Vintage photographs
Appraisal
Sale, Owner
An inventory of vintage photographic prints by a pioneer photographer discovered during the change of ownership of a storage firm's warehouse, to be sold to galleries and collectors.

■Photographs
Appraisal
Litigation, Attorney
Advertising photographs of retail products taken during a 5-year contract by a commercial photographer for a department store chain, concerning the value of their re-use after original publication.

■35mm films
Appraisal
Litigation, Attorney
A collection of feature films stolen from insured storage facilities, with disputed values.

■Animation cels
Appraisal
Loan collateral, Banker
The inventory of a retail animation cel dealer, the son of the original artist, for collateral on a federal business development loan application and business plan.

■35mm films
Appraisal

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Insurance, Attorney
A library of feature film excerpts distributed to schools for classroom use, to establish premiums for insurance coverage.

■16mm films
Appraisal
Exchange
Librarian
The entire film collection of a regional library system transferred to another facility in exchange for an equal value of printed library materials.

■Video recordings, audio recordings
Appraisal
Donation, Estate manager
The electronic recording archives of a highly celebrated, world famous popular artist, for donation to academic institutions.

■35mm negatives, 35mm films
Appraisal
Acquisition, Attorney
The assets of a production company and its film vault, for acquisition by an international electronics conglomerate.

■Vintage photographs
Appraisal
Publishing, Archivist
Vintage photographs of historic military facilities, rare because the photographs were never officially commissioned and were thought to be destroyed, to determine the value of publishing rights.

■35mm films, 8mm films, slides, photographs
Appraisal
Preservation grant proposal, Archivist
Selecting the most valuable, significant, and appropriate audiovisual media from an archive collection for the preparation of a government funded preservation grant proposal.

■Video recordings
Appraisal
Litigation, Attorney
Appraisal of the comparable value characteristics of two series of specialized productions, one of which was marketed by a firm after they rejected a similar production series submitted by another producer.

■Manuscripts, autographed correspondence, photographs
Pre-Appraisal Survey
Sale, Collector
A collection of motion-picture related materials, including an unpublished manuscript of a famous director's autobiography, signed letters, and production stills from movies.

■35mm films, 16mm films, 8mm film, anamorphic projector lens
Pre-Appraisal Survey
Donation/tax, University film archive
A collection of feature films, cartoons, 16mm films and shorts, as well as a special projection lens, donated by a collector.

■Television broadcasts
Appraisal, Evaluation
Educational distribution, Public TV stations
Market testing, evaluation, and selection of programming for educational and classroom distribution, programming originally produced as documentary and informational material for broadcast by national and regional networks, experimental projects, and stations throughout the U.S.

■35mm film
Appraisal
Donation, Special collection
A semi-documentary of 1950s life on an island in the Sea of Japan.

■Glass plate negatives
Appraisal
Donation, Museum
Collection of 55 glass negatives made at the turn of the century, for a federal museum.

■16mm films
Pre-Appraisal Survey
Acquisition, Museum
Identification and description of a world compendium film collection, compiled between 1896 and 1977 Russian and Soviet history. 250,000 feet.

■35mm films, 16mm films, photographic negatives, transparencies
Pre-Appraisal Survey
Sale, Museum
Collection of 150,000 feet of film and 500 camera original still negatives and transparencies.

■Cinemabilia
Research
Sale, Collector
Survey of 24 firms selling movie and television posters, lobby cards,

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photographs, and books.

■16mm film
Pre-Appraisal Survey
Donation, Inheritor
10 minute film made in the early 20th century of native American ritual dance, sports, crafts, sand paintings, night-time powwows, and casual scenes.

■Still photographs
Research
Litigation, Tax court
A collection of 10,000 still photographs about rare or unusual subjects related to international film productions, previously donated to a museum.

■Photographic negatives
Research
Sale, Publication
Establishing comparative values of copies versus camera original negatives and positives.

■Kinescopes
Pre-Appraisal Survey
Insurance
Owner
Six 90-minute kinescopes damaged while loaned for copying. Films of live TV broadcasts in New York and Hollywood during TV's Golden Age, the 1950s.

■16mm films, videotape productions, pre-production elements
Appraisal
Bankruptcy, Bank
Thousands of production elements and finished productions of outdoor adventure and sports television programs as business assets.

■16mm films
Appraisal
Tax donation, Corporate sponsor
Approximately 100 documentary films of the history of transportation in the U.S., produced since the 1920s, given to a transportation museum for exhibition and exploitation as history videotapes.

■8mm film
Appraisal
Litigation, Owner
A unique amateur home movie of a tragic historic event.

■35mm color slides
Appraisal
Tax donation, University
An organized collection of thousands of photographic transparencies of architectural images, for design study.

■Video productions
Appraisal
Tax donation, University
Hundreds of television productions about sports topics, with accompanying printed index and computerized retrieval system for each individual shot in the entire collection; consideration for exploitation as a stock footage library archive service.

■35mm films
Appraisal
Loan collateral, Law firm
A collection of feature film prints owned by a prominent collector to guarantee a business loan.

■16mm film
Appraisal
Tax Donation, Producer
Travel/destination programs produced for TV; for donation to public television stations; for marketing consideration.

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